

ISSUE #8

The Global Magazine of Horror

US \$3.95 CAN \$4.95 UK £1.65

# SHIVERS

**ROBERT  
ENGLUND'S**

**two new  
nightmares!**

**ELM STREET 7**

**and**

**THE MARQUIS  
DE SADE**

**JASON  
UNMASKED**

**Kane Hodder in  
THE FINAL FRIDAY**

**Satan's Baby  
Doll Speaks**



**NEEDFUL  
THINGS**

**Stephen King's  
Little Shop  
of Horrors**



**Dylan  
Dog Horror  
Fest 4**

**Plus: Argento, Jodorowsky and win Hammer double features on video**

# SHIVERS

## BACK ISSUES



Issue 1



Issue 2



Issue 3



Issue 4



Issue 5



Issue 6



Issue 7



Issue 8



Issue 9

Please send me the following back issues of **SHIVERS**

I enclose a cheque/PO payable to: 'Visual Imagination Limited' Amount \$ / £

Or charge my Visa / Access / Mastercard (the amount shown above) Card expiry date

Signature (for card payment)

Name:

Address:

Postcode / Zipcode

Send (please tick or add) to: Shivers back issues, PO Box 371, LONDON, SW14 6L, UK  
For USA and Canada: Visual Imagination Limited, 806 4th Street, Apt 77, Santa Monica, California 90405, USA

Each issue costs £1.65 (US\$3.95). Postage and packing for back issues costs 80p (US\$2) for one issue and 20p (US\$2) for each additional issue.

# SHIVERS CONTENTS

## EDITORIAL

The Avonaz Fantasy Festival is Dead. Long Live Dylan Dog. Little did I realise my damning Avonaz report in issue 6 would be so prophetic. It turns out it would have been my last visit anyway even if I'd had a good time because the whole event has now been cancelled. The trade papers have all carried headline stories on the demise of Avonaz after 21 prestigious years which, according to the tetchy organizers, is mainly due to French film distributors not taking the Festival seriously anymore. They blame a spiteful Columbus for opening Coppola's *Dracula* a week before the Festival and not entering it into competition. They've got it all wrong of course. The Festival was a tedious red tape drag from start to finish and the superior smugness infecting every bureaucratic strata was the main cause of journalists/distributor dissatisfaction. That annoying trait also mars Cannes in my opinion.

Contrast this with the Dylan Dog Fest which is friendly, helpful and treats everyone in exactly the same cordial manner no matter who they are. There's a full report in 'Shake & Quake News' and if the Fest doesn't take over from Avonaz as the world beater then there really isn't any justice.

Alan Jones

Rare Stills No. 2: *Scum of the Earth* (1976)



## ADVERTISING

To advertise in next issue's *Shivers Classified* can cost just £3.00!! Readers wanting Pen Pals pay just £3.00 for up to 32 words. Fan rate for Conventions, Clubs, Announcements and Fanfics is £5.00 for up to 32 words. All Trade and other advertisers pay £12 for up to 32 words. Extra words in any section cost 40p per word. All prices include VAT. Cheques/PO made payable to 'Visual Imagination Limited'. For further details of this, or other advertising rates, please request our rate card. Visual Imagination (Shivers eds), 9 Blades Court, Deodar Road, London SW15 2NU, UK or ring John on 081 675 1500 and ask for advertising.

SHIVERS issue 6 August 1993 ISSN 0950-6006

Editor Alan Jones. Production Assistants Debra Holm, Rosemary Howe. Publisher Stephen Payne.

Editorial Address: SHIVERS, Visual Imagination Limited, 9 Blades Court, Deodar Road.

London SW15 2NU, UK. Tel: 081 675 1500, Fax: 081 675 1505. For subscription information see back cover.

All letters, articles and photographs for possible publication are welcome. We will return items if an SAE is included but no responsibility can be undertaken for loss/damage.

Advertising rates in application to the Editorial Address or telephone 081 675 1500. Distribution: Comag.

Teversock Road, West Drayton, Middlesex UB8 3DE. Tel: 0895 444055. Printed by BPCG Milton Keynes.

## 4 SHAKE & QUAKE NEWS

Dylan Dog Horror Fest 4 news, reviews and headlines

## 8 NEEDFUL THINGS

Fraser Heston directs Stephen King's latest

## 11 STARLINER LETTERS

Fido, *The Dark Half* and soundtracks in this month's mailbox

## 12 SATAN'S BABY DOLL

The facts behind the gonest movies ever made

## 16 THE FINAL FRIDAY

Jason Goes to Hell...and he's not coming back!

## 19 ARGENTO FILE

The world exclusive on Argento's new movie

## 22 SONS OF EL TOPO

More Mexplotation is on the cards in our Jodorowsky update

## 24 ENGLUND SWINGS

The Krueger on his two new *Nightmare* movies

## 27 HELLSCREEN

It only hurts when you laugh

## 28 VIDEODROME

Our Vizer of the VCR views the videos

## 30 INQUISITION

Just the facts, ma'am, just the facts

## 31 COMPETITION

You'll scream and scream again over our double bill giveaway

Hi I'm Lance Henriksen. Meet me next issue



# SHAKE & QUAKE NEWS

## DYLAN DOG HORROR FEST 4

With a total of seven world premieres, all the other hot titles around at the moment and a dizzying array of guest celebrities, the fourth 'Dylan Dog Horror Fest' took place in Milan between May 30th and June 5th proving last year's fabulous event wasn't a one-off affair. I adore this intense, exhausting, yet exhilarating Festival. It's now the biggest and best in the world yet still manages to retain a friendly, intimate atmosphere. Directors, stars, producers, journalists and fans converge with one accord and the collective 'Dylan Dog' crowd are the greatest audience to watch any genre movie with by popular industry agreement. This year FX wizard Sergio Savatelli had more time to transform the huge Palatrusardi venue into a superb Gothic castle set while the auditorium was enlarged to seat 8000. It meant the guests could make spectacular entrances through a giant bat's mouth or down a drawbridge built on either side of the stage. These highly theatrical intros were tremendously effective and every night galvanised the receptive audience poised in anticipation for each movie to unspool on a huge screen in deafening Dolby stereo. Absolute bliss!

## DOG SOLDIERS

Many guests returned from last year giving the whole event an unreal time warp quality. I felt I'd never been away! Robert Englund, Tony Randel, Brian Yuzna and Michele Soavi were all on hand to hype their newly completed/pre-production movies. Anthony (Fangoria) Thompson was smartly suited up again with his wife Marguerite. Wes Craven and entourage turned up with a few *Nightmare Cafe* episodes (big deal!) and were homed to Islem Englund was giving away top secret plot twists to *Was Craven's New Nightmare* on Elm Street shooting later this year. "But you won't reveal them will you?", pleaded Craven's producer Ma-



rianna Maddalena. Tum to the Englund interview for the answer to that silly question and details on **Tobe Hooper's *Nightmare***. Craven said his *Dr Strange* comic adaptation is still in the writing stages because "There are expensive special affects in every scene which need to be clarified. Stan Lee, the head of Marvel Comics, has also given us an enormous amount of notes to be taken into consideration. It will be a mix of Lovecraft and Poe with Costello-

sky and Dickens influences." Craven must also slot in somewhere his contribution to producer Aaron Spelling's ten picture package of *Frasier* exploitation remakes to be filmed under the umbrella title of **The Young and the Reckless**. Quentin Tarantino, John Milius and John McNaughton are three other names involved in updating such choice titles as **The Cool and the Crazy** and **Drag-Strip Girl**.

## THE JOHNSONS

Rudolf van den Berg's intriguing little horror from Holland has been a Euro Festival fave over the last year yet it remains an unknown quantity on American and British shores. That's surprising because it's well directed, well acted by lead Eimée de la Bastoniere and has numerous gory shocks, the best being an electric carving knife through the face. Originally titled *Xan-gadix*, that's the name of a Mahiki Indian god who must be reborn through the elixir of seven psychopaths all held prisoner in a Dutch bunker for committing sick crimes. Packed with stylish suspense and menacing shivers, it builds to a marvellous climax in a garbage-strewn suburb. I can't believe an enterprising video company like Tartan or Redemption haven't snapped up the rights to this really unusual miniature.

## THE DOGS OF WAR

There were still loads of new faces in evidence on the guest list though like *Scream* Queen Linnea Quigley who turned up in such skimpy outfits she nearly got everyone arrested on obscenity charges. (Italian law is very schizophrenic over live nudity on stage even though you can watch strip shows every night on TV!) Randy Quaid arrived supposedly to promote the *Frankenstein* telefilm the UK saw in two parts last Christmas and promptly disappeared for days on end. No great loss. Director Richard Stanley was hyping **Duel Devil: The Final Cut**, but enough of that! And Rupert Everett put in an appearance to get the publicity machine rolling on *Soavi's Dellamorte Dellamore*. Everett was Tiziano Sclavi's model when he inverted the look of the 'Dylan Dog' character and his warm reception on the Palatrusardi stage was a good omen for all concerned. The disappointing no-show was director Tobe Hooper who refused to turn up because, predictably, he's suing producer Yoram Globus over **Nightmare**. That, and Ted Nicolaou's okay **Blodestone: Subspecies 2** were the last night's world premiere duo, kicking off the proceedings in muted style. However the best was yet to come.

## KNIGHTS

Albert Pyun's *Knights* was another duff futuristic road saga about vampire cyborgs battling for control of a war-torn planet. The one plus factor was Lance Henriksen in the supporting role of Job. What a thrill it was to meet the star of *Alien* and *Near Dark*. And what a relief to learn he was the funny, committed and engaging personality you always hoped he would be. Totally dismissing *Knights* himself, Henriksen was eager to talk about working with John Woo on *Hard Target* and Bruce Willis on *The Color of Night*. He had just finished the killer dog movie *Man's Best Friend* with Ally Sheedy and was on his

way to Australia to star in Martin Campbell's **Postal Colony** with Ray Liotta. He said, "You know what's amusing? I killed **Alien 3** for all its faults, the main one being you couldn't tell who was who amongst the bald heads. Now I'm appearing in another sort-of prison drama where everyone has their heads shaved again!" During his brief stay in Milan, Hennksen read the first draft screenplay of **Pumpkinhead II** and didn't like it. But the producers are so desperate for him to return they've offered him any role he chooses, plus all the script changes he wants to make. Incidentally, Tony Randel says he was never attached to the project and was surprised to learn his name was being used to attract financing. The current director is Jeff Burr of **Texas Chainsaw Massacre 3** fame.

## FREAKED

Alex Winter and Tom Stern proved to be the funniest double act in town. Both co-directors were at the Fest to promote their much-maligned fantasy comedy **Hideous Mutant Freaked** now simply retitled **Freaked**. The story goes the movie previewed so disastrously in the States, Fox were considering shelving it. But the American version was only 79 minutes long and Stern and Winter (who also stars as Ricky Coogin, spokesperson for the Everything Except Shoes corporation, mutated by the mad owner of a travelling freak



Victim of the Bloodstone

show) talked Fox into letting them test a longer cut on selected European audiences. The result? Fox now feel they could have a hit on their hands. This was the print we saw and al-

though **Freaked** does get a bit wearing towards the end, it's more hit than miss and shares its similar light-hearted approach with **Bill and Ted's Excellent Adventure**. Winter

**Fighting the zombie army in The Killing Box**



says he'll never play **Bill** again but remains firm friends with Keanu Reeves who cameos in **Freaked** as Ortiz, the Dog Boy. Brooke Shields, Morgan Fairchild, Bobcat Goldthwait and Mr T (as The Bearded Lady) also star in this *Mad* magazine on film with the best opening credit titles in years. Steve Johnson, FX man of the moment, rushed straight from the 8 hour miniseries set of Stephen King's **The Stand** to talk about his work on Winter's **Freaked** make-up too. All in all the Fest did their bit to ensure **Freaked** will now have the theatrical life it was nearly denied.

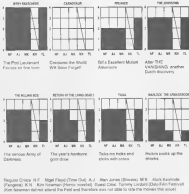
## THE KILLING BOX

Destined to haunt the Festival circuit for months to come is George Hickenlooper's extraordinary **The Killing Box**, a coup for the Fest to snare first. Hickenlooper directed the wonderful documentary **Heart of Darkness** and brings the same potent newsreel atmosphere to this strange drama about a band of undead American Civil War soldiers crucifying mal armies. Corbin Bernsen is the surviving Colonel of one attack forced into helping Captain Adrian Pasdar track the zombie regiment down. Weaving African magic, racial issues, history lessons and gore together, Richard Stanley declared this eerie cannibal confederate tale to be his favourite. Gue! surprise! By the way, Stanley has seven years to remake **The Is-**



## What the critics think, rated out of 4

	1	2	3	4	5	6	7	8	9	10
Body Snatchers	4	4	4	4	4	4	4	4	4	4
Body Snatchers (Dir Abel Ferrara)	0	0	0	0	0	0	0	0	0	0
Carnosaur	0	0	0	0	0	0	0	0	0	0
Freaked	2	2	2	2	2	2	2	2	2	2
Hideous Mutant	3	3	3	3	3	3	3	3	3	3
The Johnsons	3	3	3	3	3	3	3	3	3	3
The Killing Box	3	3	3	3	3	3	3	3	3	3
Return of the Living Dead 3	3	3	3	3	3	3	3	3	3	3
Ticks	3	3	3	3	3	3	3	3	3	3
Warlock: The Armageddon	2	2	2	2	2	2	2	2	2	2



land of Doctor Moreau as every HG Wells novel then becomes public domain. Mark (Firestarter) Lester has already announced a rival version.

## SLAUGHTER OF THE INNOCENTS

James Glackenhaus's *Silence of the Lambs* knock-off begins with an execution filmed in the actual room where Gary Galtmore died and ends with a Noah's Ark built by an insane religious fanatic crashing down a mountain. Aside from these two exciting set pieces, there's not much else to recommend in this daft tale about Special Agent Scott Glenn nailing down a serial killer with just the help of his computer genius son. Glackenhaus made a big deal out of saying he followed exact FBI procedures to bring chilling authenticity to a movie "Exploring the monster in us all." He also said Glenn played his part like John Douglas, the FBI head who helped him research his *Silence* role. Frankly, you won't notice the care and attention lavished in these morbidly fascinating scenes as the outrageous plot coincidences mount up. *Slaughter of the Innocents* is merely a vehicle for Glackenhaus to market his 11 year-old son Jesse as a Macaulay Culkin clone. They're working together again in *Time Master* where Jesse enters four dimensional worlds to find his kidnapped parents.

## CARNOSAUR

What an erudite, witty and charming man director Adam Simon turned out to be. But what a boring piece of crap *Carnosaur* was. Perhaps the Fast programming did Simon's suspension *Jurassic Park* rip-off in somewhat. They played it straight after his quirky 1989 success *Brain Dead* and the comparisons in style, technique and atmosphere were definitely not in *Carnosaur's* favour. At least Simon knows it's a lousy picture. He only made it to fulfil his Roger Corman contract. And Diane Ladd only stars in it because she owed Corman a favour from *The Wild Angels* days. Nor is it gory. It's just inept with the cheesiest looking creatures to be put on film since *Behemoth the Sea Monster* and *Dinosaur*. One even bounces when it falls over!



Above: Julian Sands reprises his Warlock rôle in *Armageddon*

Novelist Harry Adam Knight is on a roll though. While *Carnosaur* hardly guarantees him a glittering Hollywood career. *Bedlam* goes in front of the cameras in North London under the watchful eye of the *Leon the Pig Farmer* executive producers. It's the book about a serial killer, nicknamed 'The Bone Man', who's transferred from prison to a sinister medical centre called 'The Institute' where he's treated with a revolutionary drug to stop his murderous instincts. Naturally, it

has the reverse effect. Vadim Jean directs with Greg (Gill-hanger) Fairbrass, Elizabeth Hurley, Simon Cellow, Alexis Saule and Anita Dobson set to star.

## WARLOCK: THE ARMAGEDDON

There is an undeniable energy in Anthony Hickox's supernatural sequel that drives it along.

Below: The monster in *Ticks*



commendably. But the dated story and dreadful superimpositions condemn this virtual *Hellraiser III* remake in a *Children of the Corn II* writing to trashy video-filler. Plank of wood actor Julian Sands is reborn to search for six magic runestones which together will unleash Armageddon and pave the way for Satan's second coming. Druid converts Paule Marshall and Chris Young stop him by turning on car headlamps. No, I'm not joking! Each runestone acquisition comes complete with a mini-tale in the Amicus compendium tradition with the Joanna Pacula fashion show one being the best. Hickox's campy approach negates what little scares there are and the scene where Sands turns an art collector into a Picasso original is so dumb you won't believe your eyes. As for the computer graphic special effects, one can only wonder what Amstrong they were programmed on!

## TICKS

Tony Randel's *Ticks* was the Fest's most fun crowd-pleaser. It's the movie *Carnosaur* should have been, an all-stops-out creature feature with one foot firmly planted in its *Fifteen* roots and the other in grungy gruesome gore effects. Randel's B-movie *Arachnophobia* is easily his most assured work and, while executive producer Brian Yuzna may be correct in saying "It's far better than it has a right to be", Doug Beswick's special bug effects remain precisely balanced between nasty and tacky for maximum thrills. I loved this fast-paced teeny *Tremors* concerning stoned mutated insects attacking campers. *Ticks* is a lethally enjoyable combo of low budget ingenuity and gleeful grossness expertly marshaled by Randel's knowing directional flair. The Overseas Filmgroup obviously think they've a monster hit on their hands. They've signed Randel to a three picture deal on the strength of it and *Bats* is next which Randel is currently writing with Pete Atkins. Atkins has just finished scripting *Hellraiser IV: Bloodlines* incidentally.

## BODY SNATCHERS

The highlight of the Fest for me was Abel Ferrara's stunning update of Don Siegel's 1956

classic invasion of the **Body Snatchers**. Shown in competition at Cannes to a very mixed critical reaction, the Fest response was wild applause wholeheartedly in Ferrara's favour. The master of studies in urban paranoia couldn't have found better source material than Jack Finney's original novel. The message about the dark dangers of conformity couldn't be timelier either. Beautifully shot, with the accent on monochrome silhouettes, and featuring discreet but tremendously effective Tom Burman pod make-up, **Body Snatchers** is the best movie of the year so far. The sense of creeping dread is brilliantly conveyed by Gabrielle Anwar in a career-making role and villainess Meg Tilly will scare you half to death. An amazing achievement, far better than Phil Kaufman's 1978 remake (although the chilling shrieking has been retained from that version), with an unsettling final image on a par with the controversial *Sugar* one. Typically, Warner Bros think the movie is uncommercial and don't know what to do with it. Its Cannes dumping was to give it a last resort art-house sheen. Lots more on this next issue.

RETURN OF THE LIVING  
DEAD 3

Brian Yuzna looks like he's going to have a sizable Halloween hit on his hands. *Stateless* with the second sequel to Dan O'Bannon's comic gut-churner. But there's not much humour in this stark and disturbing adult fantasy giving *Bealdead* a run for its money in the graphic gore department. The military are experimenting with the chemicals from the first movie to create unstoppable zombie soldiers each remote controlled by a metal exo-skeleton device. It's this gas when J Trevor Edmond uses to bring his girlfriend Mandy Clarke back from the dead after a motorbike crash. Her love for Edmond stops Clarke eating his brains as she increasingly multiplies herself to remember the pain of being human. Clarke must save her appetite somehow though and a Puerto Rican street gang are quickly put on the menu leading to the frenzied climax and moving epilogue. Despite a few contrivances, Yuzna never forgets for one moment that the core love story

must underpin the bloody mayhem and **Return of the Living Dead 3** is a superior shocker because of this romantic grounding. Former soap actress and Fast guest Clarke is excellent and her self-mutilation sequence is a cracker. Yuzna's visual pansache in putting such potent sadomasochistic images on screen is why the print we saw got given an NC 17 MPAA rating in America. With the piercing highpoint now seen as a reflection in Clarke's eyes to distance it further from the viewer, and over 70 cuts later, **Return of the Living Dead 3** has been given an R. Expect major censorship problems everywhere for Yuzna's Romeo and Juliet in Hell. Quote of the Fest was uttered by Yuzna, "Windy could have a great acting career if she'd only stop appearing in movies like mine!" Prior to the screening Yuzna unspooled a promo for his latest production, the H P Lovecraft trilogy **Necronomicon**. Look for a set report next issue. Christophe Gans, editor of the defunct French mag *Starfix*, and one of the directors of **Necronomicon**, has also written the screenplay for **Ramones** based on the cult comic book by Liberators and Tamburini. He's down to direct the comic book adaptation of **Crying Freeman** too.

## DOG TIRED

And that was the 'Dylan Dog Horror Fest 4' which once again ran smoothly thanks to the capable organizational skills of Stefano Marzorelli, Loris Curo, Martin Hemmingsway and the rest of the always helpful, ever friendly team. There was only one fly in the ointment: A Milan newspaper, *La Notta*, gave the Fest the worst write-up and called the audience 'Lung haired, badly dressed morons'. Sergio Bonelli, the brains behind the whole 'Dylan Dog' phenomena and Fest backer, was naturally upset by this unprovoked and totally untrue remark. I've said it before, and I'll say it again, this is the one event I'll never miss. It's importance is recognised by the horror film industry: the reason why it continues to attract such a high number of high calibre movies and artists, and it's one every self-respecting horror fan should try and experience at least once.

## SHIVERS CLASSIFIED

The following sections are available: **PEN PAULS** costing up to £5  
**CLUBS CONVENTIONS** **PANORAMAS** at the flat rate of £10, £10 and  
**EVENTS FOR SALE** **SPRINKLES** at the professional rate of £12, £20

[illegible]

Payment can be made by Cheque (USA Check), Money Order, Postal Order or by Credit Card (Access, Visa, Mastercard). Payments should be made payable to Visual Information Limited. Payments in other UK pounds (£) or USA dollars (\$) are acceptable. To pay by Credit Card fill in the card number and expiry date below or enclose the details with your order!

Source: *Author's calculations*.

Payment due

Please change the View / Record / Worksheet list without saving. Every Date

[illegible]

Significance:

Hansen

## Availability

### Postoperative Management

(Note: The address above is for office use only and will not be retained in your mailbox.)

COMPETITION WINNERS SHIVERS #7  
VPCO

ANSWERS: 1: Roy Ward Baker; 2: Psycho; 3: Rick Baker  
WINNERS: G W Shark, Fulham, London SW8; Steven Bell  
Kirkcaldy, Fife; **Bernie Bright**, Tynemouth, Tyne & Wear  
Rhya Powell, Carmelbach, Gwent; Miss L Waterton, Leeds

## For Sale

48-page illustrated toy catalog of  
Horror, Space and Science Fiction  
action figures and toys including  
Chucky dolls, Freddy Krueger,  
Unsubliminal monsters, Action Family  
Murders, Dr. Wars, Super Heroes,  
Batman etc. Send \$3.00 to: Figures, P.O.  
Box 124022, N. Hollywood, CA 91602, USA

## Paperback, Pulp &amp; Comic Collector

Magazine for fans of SF. Horror  
TV/Film. Hard Crime. 100 pages.  
Volume No. 7 includes Dr Who: World  
Tales £2.95 to ZAROCK 20 Whodunnit  
Dillon Marsh. Witching. RACIAL

## THE LAST PICTURE SHOW

**Abstract**

\* Move/TV and Book in *Pop Memorabilia*  
\* Autographs/Signs/Posters  
\* Lobby Cards/Press Kits/Postcards  
\* Books/Go-Along Models/Toys  
\* Star Trek/Orbita/News etc.  
\* Magazines/Imported Comics/Videos  
\* Trading Cards/Graphic Novels/Manga  
\* Soundbytes/Animation Art/Arts etc.  
\* Open 7 days a week  
Mon-Thurs 10-5, Fri 10-5, Sat 7  
Sun 12-4

The Last Picture Show,  
40 The Lanes, The Centre,  
Meadowhall Centre, Sheffield S6 1EP  
Tel: 0114 2556034

## Fanzines

**Cannibal Fests - The Ultimate Guide**  
Eat Your Heart Out only £3.00. Comes  
with Qh Kc. Not Another Fanzine  
(available 50p individually). Send  
cheque/P.O. to Rat Press. The Ship  
Inc. Farnswold, Dorset BA12 8RN

**Drone**, bi-monthly newsletter for the Imaginators modular. Reviews, hints and tips, prize competitions. (For enthusiasts by enthusiasts. Interested?) Send a stamp to Andrew Hill, 172 High Hope Street, Cuckoo, Co Durham DL15 9JA.

**Giselle post** wishes to hear from  
 fanones that confeder write. Jan Ella  
 Room 24 Brisbane House Home  
 P.O. Box 10000, Isle of Man, British Isles

## Events

**Fan, Sci-Fi and Comic Fair**  
 Gloucester Leisure Centre, Bruton Way  
 Gloucester, July 21st, 11am-4.30pm  
 Admission: £1.00 adults, 50p  
 children/OAPs. Special guest David  
 Frowee. Over 200 stalls boasting Star  
 Wars/Trek, Aliens, Batman, or Who  
 leading cards, comics, magazines,  
 videos, latest kits, related items.  
 Information/bookings 0627 585036

At the new antique shop 'Needful Things' in Castle Rock, Maine, unique curios are traded for personal favours. But the evil artifacts come with a price few are prepared to pay in the latest Stephen King movie adaptation.



### Shivers interview by Simon Bacal

Above: A shopper on the rampage; Below - Top left: Amanda Plummer has murder in mind; Top right: Max Von Sydow is the evil antique dealer; Bottom left: the demolition man; Bottom right: J T Walsh under axe attack

**N**EEDED THINGS stars Exorcist veteran Max Von Sydow as the demonic shop owner Leland Gaunt. Bonnie Bedelia (Bruce Willis's wife in the Die Hard movies) as cafe owner Polly Chalmers, a customer at the sinister emporium, and Ed (The Abyss) Harris is

her boyfriend, Sheriff Alan Pangborn, faced with the baffling outbreaks of random and senseless violence in the picturesque seaside village. Directing the

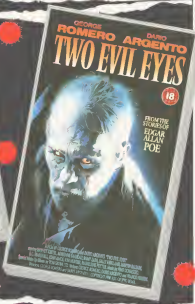
Castle Rock Entertainment picture (the third King movie after Stand By Me and Misery produced by the Rob Reiner owned company) is Fraser Heston, son

Sheriff Alan Pangborn is faced with the baffling outbreaks of random and senseless violence





# 2 CLASSIC HORROR MOVIES 4 YOU TO BUY



AVAILABLE TO BUY FROM ALL GOOD  
VIDEO STOCKISTS FROM 12TH AUGUST



OR FILL IN THE FORM BELOW TO ORDER YOUR COPY NOW!



## HOW TO ORDER

**0733 232800**

Opening hours:  
Mondays to Fridays 9am - 8pm.  
Saturdays & Sundays 9am - 6pm

POST - Send your cheque / postal order  
made payable to VIDEO PLUS DIRECT  
with the order form & we will despatch  
your order immediately after  
cheque clearance

**0733 238966**

Post to VIDEO PLUS DIRECT,  
P.O. BOX 190 PL7 6RB RUGBY CV21 6W ENGLAND

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_

I wish to pay by:  
☐ Access ☐ Debit Card ☐ Debit Card  
☐ American Express ☐ Credit Card ☐ Postal Order

Credit Card No. \_\_\_\_\_

Signature \_\_\_\_\_

Item	Price	Quantity
HOUSE 4	\$10.99 inc p.p.	
TWO EVIL EYES	\$10.99 inc p.p.	



of screen legend Charlton.

Heston is making his directorial debut with **Needful Things** after entering the movie profession as screenwriter of **The Mountain Men**, then writing/producing **Mother Lode** (both starring his father and crediting him as Fraser Clarke Heston), and serving as second unit director on **City Slickers**. Heston joined the project after W.D. Richter (**Buckaroo Banzai**) had completed the screenplay and Peter Yates bowed out as director. He said, "Whereas King's book is a multi-character story, and various tales unfold simultaneously, I'm focusing upon its most interesting characters while picking the stories which are interlinked. Usually, there are many scenes which don't rely only out when you direct a movie. In this case I have many wonderful scenes involving a bunch of high calibre actors. It's an embarrassment of riches but a nice situation to find yourself in. By reading the book, the actors all applied their knowledge of the story to their craft in a dramatic fashion. The result is performances displaying a complete understanding of the script nuances and my directions."

According to Heston, Von Sydow welcomed the opportunity to be involved with **Needful Things**. He added, "Stephen King sent Max a note asking him not to play his character as the Devil. So Max immediately caught on to those wishes and followed King's instructions one hundred percent. Instead of depicting Gaunt as a monster, Max played him as an intelligent and immensely well-educated person who is very classy and maintains a dry sense of humour through his cutting wit. In addition, he's enormously patient, understanding and possesses an extensive knowledge of humankind. Gaunt is definitely the most interesting character because, although we disapprove of his actions, we care about him and, by the finale, are almost ready to see him set up shop elsewhere."

Heston continued, "Needful Things, like **Misery** and other King stories, possesses elements providing enough horror — locked within the human

## "There will be beautiful pieces of choral music over acts of violence: the method Kubrick used in **A Clockwork Orange**"

heart — to account for more scariness than one could wish for. Rather than consider it a traditional horror story, I perceive it as more an epic thriller. Instead of relying on magic, special effects and the supernatural, it depends upon actions carried out by the Castle Rock inhabitants. And instead of directly inflicting pain on his victims, the demon manipulates people into doing his dirty work. He nudges someone into buying a gun and shooting a person they dislike. So decent folk suddenly find themselves in the middle of a war zone, a factor which prompted me to draw parallels between the book and real events like the Los Angeles riots."

It was this ongoing interaction between Gaunt and Castle Rock residents which primarily appealed to the director. A case in point is the encounter between the sinister stranger and Darforth Keaton III (J.T. Walsh), a yacht salesman with an affection for thoroughbred horses. Heston chuckled, "There's this great scene where Gaunt comes up behind Keaton, who's digging in the graveyard, and says 'You're disgusting, I like that in a person!' Also the Azks, the jewellery Gaunt gives Polly, possesses a wonderful repulsion sound of dry leaves rustling. Details like these suggest multi-

level elements I find stimulating."

As Gaunt exerts his influence throughout the village, the personal favours become more and more vicious especially towards the axe-wielding Wilma Jerzyk (Vain Bloomfield) and lonely widow Nettie Cobb (Amanda Plummer). Heston continued, "All the events eventually lead to murder and, as things get more intense, it's reinforced through the lighting and abrupt changes in the weather. When we first see sunny Castle Rock it looks a great place to live. Then darker, ominous and moodier atmospheres take hold and, as the megalomania sets in, the rain starts, we hear thunder and all the shocking climaxes take place at night. During filming we endured rain, hail, sleet and snow — aspects enhancing the film with a real honesty. The actors look cold because they were cold. It gives the movie a gritty, hard-to-fake look."

Enduring below freezing temperatures, Heston and crew shot six of the ten week schedule on location in the Canadian town of Gibson's Landing, a forty minute ferry ride from Vancouver. Here, Castle Rock was brought to life as the crew built a towering church from the ground up, turned the City Hall into the sheriff's station and converted a diner into a barber

shop. Using a circus tent as a base, special effects co-ordinator Gary (**The Final Friday**) Piller prepared for the action sequences while stunt co-ordinator/second unit director Bill Ferguson planned the countless explosions, implosions, car chases and motorcycle crashes. The production received a positive reaction from the locals and King's book became an instant sell-out in the town's one and only bookstore. Heston recalled, "The residents were terrific. They served as extras and basically gave us the 'Key to the City'. My office was next door to the 'Needful Things' shop — a ten foot walk to the shoot — the only way to work! Originally we were going to film in South Carolina. I'm glad we didn't because Gibson's Landing was Castle Rock and we all became a part of it."

With **Dead Again** composer Patrick Doyle set to write the score which Heston said, "Will be beautiful pieces of choral music over acts of violence, the method Kubrick used in **A Clockwork Orange**", the director reflected on the whole **Needful Things** experience. "Another week of shooting would have been great. But, somehow, we did finish ahead of schedule. Stephen King has now seen the footage we shot and seems very pleased with our work. That makes me extremely happy. Now that I've pleased him, I'm confident I'll delight his fans."



Right: Leland Gaunt shuts up shop

# STARLINER LETTERS

Send your letters to: Starliner Letters, Shivers magazine, PO Box 371, London SW14 8JL, UK or Fax to: 081 875 1588

**Justin Ludford**  
Thetford, Norfolk

I've just bought issue 7 of your mag and as usual it is excellent. How you manage to find out about so many film releases for 'Shake & Quake News' I don't know! Your mag has just the right balance between reviews, comments, letters and photos. It's what many Horror film fans have been waiting for. One point I disagree with you on is the Inferno video release. I was disappointed. You say 'Dazzling' Mmm? I wouldn't go that far. Much better was **Dust Devil**. I found Roy Franks' **Documentary of the Dead** interesting too and full of insights about George Romero and his work.

**Raoul Nachtigall**  
Mannheim, Germany.

Greetings from Deutschland. I must say your mag is amazing. The articles are fine and very interesting. I liked the **Body Melt**/Aronax Festival reports very much. About **Army of Darkness**, I felt the same as you. It's a bloodless stupid movie with dumb dialogue and a boring showdown. The only good thing/person worth seeing is Bruce Campbell. Don't get me wrong, I like **Evil Dead** and the wonderful remake. But **Army** is a disaster. The one movie I can recommend at the moment is George Romero's **The Dark Half**. They showed it in Munich last February at 'The Weekend of Fear Horror Film Festival'. It's a winner and a superb adaptation of Stephen King's book. Timothy Hutton is a first class Thed Beaumont/George Stark. Keep up the good work.

**Howard T Pell**  
Keghly, West Yorks

Saturday May 1st, 1993, saw a one day event that may be of interest to other readers. It was the 'Desire and Damnation - Traditions of British Horror' event held at the Pictureville Cinema in Bradford, part of the

National Museum of Photography, Film and Television. Attendees were given the chance to listen to/talk questions of the guests including Doug Bradley, Ramsey Campbell and Kim Newman. They were all interesting in their own ways and were joined by other experts within the field like Linda Ruth Williams who looked at horror from the feminist point of view, plus the psychology of sexuality and fantasy, and lecturer Peter Hutchings whose book 'Hammer and Beyond - The British Horror Film' has just been published by Manchester University Press. An enjoyable event overall mixing education and entertainment and capped by the showing of **Dracula Prince of Darkness** and **Hallraiser** which were great to see again on the big screen. The organisers plan to show classic horror movies on the first

monday of each month and the venture is well worth supporting.

**Mark Dutton**

Newcastle, Tyne & Wear

Just thought I'd write and tell you how much I loved issue 6. My favourite report was on **Body Melt** with its truly gruesome stuff. I was lost in heaven! Any chance of turning pictures like these into huge pull-out posters?

**Andreas Latzke**  
Vienna, Austria

I want to congratulate you on your superb magazine. It's high above the average standard and far superior to others of its ilk. Can I give you some ideas? I don't know one magazine which has a soundtrack section. As a soundtrack collector myself, it would be great to be informed of releases and re-releases. I per-

sonally enjoy your video reviews but how about a sort of 'Cutting Board' where video versions from different countries are compared? This would be especially helpful to readers from countries with even more severe censorship than your own. (Did you know the German version of **Day of the Dead** has 65 cuts?) My last question is, where can I get a **Trauma** badge? I was too late to enter your competition and being a big Argento fan, getting hold of anything from his movies is important to me.

Dear Andreas, A soundtrack section is a great idea. I just don't have the space at present. Perhaps in the future. I feel a magazine like Tim Lucas's excellent **Video Watchdog** contains exactly the censor cuts information you require and is far better than anything I could even hope to provide. As for a **Trauma** badge, sorry, but they vanished fast.

**Jean Powell**  
Mumbles, Swansea

I have to agree with Mark Dutton (issue 7) and a hard slap on the wrist to you for totally dismissing his letter. I personally haven't seen much on Lucio Fulci in any magazine so please more on the master of Italian horror. So what if he is a grumpy old man as you put it, what the hell has that got to do with his movies? What I want is less Argento. He can't go to the toilet without you writing about it! Nothing ever happens in Argento's films. Fulci's are much better because they go straight for the jugular. And please do more on Ruggero Deodato and Umberto Lenzi.

Dear Jean, Sadly Fulci is seriously ill in hospital at the time of writing. So keep him in your thoughts over the next few critical weeks and hope for a speedy recovery.



Left: Reviving **Dracula Prince of Darkness**

# SATAN'S BABY DOLL

Shivers retrospective by Mark Ashworth and Alan Jones

She's famous for a series of Spaghetti Shockers which remain as startling today as they were when released during the gruesome Golden Age of Eighties' gore. Meet Mariangela Giordano, scream queen supreme...

If you can't place the name or face, Giordano played Kastryn in Michele Soavi's *The Sect*, the teacher doomed to die a far bloodier death than was eventually seen on screen. In common with much of her recent work, a lot of that supporting performance ended up on the cutting room floor. But with *The Sect*, sultry Giordano clocked up her 59th role in a movie career spanning nearly forty years and every genre the Italian Film Industry has ever had to offer: Pop musicals, *Papà*, sex comedies, Spaghetti Westerns and costume dramas. Giordano has done them all and along the way worked with every major director from sleazy Sergio Garrone and classy Ettore Scola to crappy Camillo



Above: Sister Act in *Malabimba*  
Below: Surveying the carnage in *Nights of Terror*

Mastrocinque and the legendary Riccardo Freda.

All her early memories and amazing reminiscences are contained in *Shock Xpress 2* (published Spring 1994 by Titan

Books) where the *Divi Divini* chapter focuses on Mariangela Giordano's entire career from 1955-1993 with a complete and comprehensive filmography. While the following expanded extracts only pinpoint her horror

A movie career spanning nearly forty years and every genre



portfolio, three related facts must be mentioned. Giordano is sometimes credited as Maria Angela Giordano. She changed her name on the numerical advice of director Sam Peckinpah after starring in *Jimmy Angel's Story* (1976), a Steve McQueen movie that has never been shown. The dates refer to the year in which each film was made and not when they were released. And she was romantically involved with Gabriele Crisanti, the producer of all the titles listed apart from *The Sect*, whom she first met while appearing in *No Graves on Boot Hill* (1969). (All photos are from Giordano's own personal collection.)

The first horror movie Giordano made with Crisanti in 1979 set the gross tone for the whole bizarre series to follow. *Mala-bimba* was directed by exploitation auteur Andrea Bianchi, the man responsible for *Strip Nude For Your Killer* (1975) and the Carroll Baker vehicle *Confessions of a Frustrated Housewife* (1976). Written by terminal hack Piero Regnoli, director of *The Playgirl and the Vampire* (1960), it was a *Sexorcist* variant about the evil spirit of nymphomaniac Countess Lucrezia possessing innocent Bimbe (Kersti Leanne) and forcing her to commit lewd sexual acts in an old castle. Giordano played Sister Sofia, the castle's live-in nun, who allows Lucrezia into her own body and then jumps over the battlements in an act of ultimate self-sacrifice.

While more a showcase for the adrogynous Leanne to indulge in a variety of masturbatory situations than anything truly horrific, *Mala-bimba* is mostly set in an enclosed, exclusive environment — in this case an ornately furnished ancestral seat surrounded by mountainous landscape — which was to become a Crisanti trademark. The atmospheric opening sequence, replete with the usual creaking doors and flickering candles, soon gives way to a well-orchestrated flurry of frenzied camerawork and flying furniture as the sex-mad spook unravels Giancarlo Del Duca's trousers and exposes Patrizia Webber's artificially augmented breasts. After this impressive start, repetitive stretches of soft-



A version including hardcore porn close-ups was prepared for more liberal markets

core writhing gradually slackens the pace to a virtual halt. With Bianchi at the controls it's pointless expecting anything subtle but the attractive photography and the revival of Berto Pisano's esoteric *Death Smiles at Murder* score papers over many cracks in the tacky bargain basement plot.

Giordano recalled, "We made the movie in twelve days working day and night and through the weekends. The location was an abandoned castle that hadn't been lived in for 55 years and was now used solely by film companies. (Massimo Pupillo set *Bloody Pit of Horror* [1966] there and Bianchi was to return in 1985 for *Gioco Di Seduzione/Game of Seduction*.) We shot the movie in March, 1979, and it was freezing. I remember when we came to shoot the scene where the ghost enters Sofia's room. Wind was howling through the corridors and it was cold, mouldy and very damp. I got very ill that day what with all the dust and filth flying everywhere. And, of course, I wasn't wearing any underwear!"

She continued, "The problem was Gabriele hadn't taken out any insurance policies on the film and was scared I wouldn't be able to complete it. So I couldn't go to hospital until after everything was finished. That's why I'm leaning on walls a lot of the time in many scenes. I was

so sick, I literally couldn't stand up! My make-up artist got ill too and he almost died. That evil spirit infected the whole production! When the movie was finally in the can, I went to hospital and discovered I'd caught a rare virus that couldn't be cured. It had something to do with my thyroid gland exploding. Despite all that, there's something I quite like about Sister Sofia. She's one of the 'nicest' characters I've ever played."



Above: Terror on the table top in *Giàlo A Venezia*  
Right: What's in the fridge? Patrick Livese Again

Something Crisanti did on *Mala-bimba* was completely unknown to Giordano at the time. A version including hardcore porn close-ups was prepared for more liberal markets. Surprisingly, the "tamer" version still contains a brief shot of an erect penis during the comically perverse scene in which Leanne feigns her crippled grandfather to death. Even if Giordano had known, it's doubtful she would have cared as she was put on a 90 day convalescent treatment to ease her debilitating illness. But Crisanti had just signed a deal with ELEA Cinematografica to produce *Giàlo A Venezia* (1979) and needed Giordano as his leading lady once more.

Banned in practically every major worldwide territory, *Thriller in Venice* (or *Gore in Venice* as it was briefly known in Germany before being prohibited entirely) is a horrendously shocking and sleazy chiller about suspects connected to an illicit sex and drugs ring being murdered in extremely brutal ways. The grotesque killings build up after the bodies of Flavia (Leonora Fan) and her husband, Fabio (Gianni Dei), are found near the docks and Flavia's best friend,



Marzia (Giordano), is questioned by Inspector De Pol (Jeff Blythe).

**Giulio A. Venezie** was directed by Mario Landi who had already worked with Giordano on the hooker dossier **Basil & Stiver** (1976). He had also directed many episodes of *Inspector Magrat* for Italian TV and gave **Giulio A. Venezie** a similar televisual flatness complete with the plodding detective angle. However, the sheer grubby nastiness of the almost documentary explicit slayings has rarely been duplicated even if the usually picturesque Venice location did look more like seedy Swindon. The demises include a man doused in petrol and set alight, scissors being thrust into a prostitute's crotch and Giordano being chased naked around her apartment, tied to a kitchen table, having her leg messily sawn off by a carving knife and then being stuck in the fridge. While much of Aldo Seno's scenario is told in flashback, Giordano apologetically admitted she couldn't do the same. "Frankly the movie is a haze in my memory. I was still very sick and had a constant fever throughout all my scenes. For some reason I was always on a kitchen table in Gabriele's movies. Hmmm! In this one I do remember being tied down on it

with telephone cords. The actor tied them so tight, they cut into my flesh, and I had marks around my wrists and ankles for three months afterwards."

**Giulio A. Venezie** revealed what a trouper and consummate professional Giordano is. It's no exaggeration to say she beat Sharon Stone in the controversy game way before **Basic Instinct** and **Sliver** were even concepts. In fact, the once seen, never forgotten, **Giulio A. Venezie** makes **Basic Instinct** look like the innocuous piece of Hollywood gloss it really is. There was worse to come. **Le Notti Del Terrore** (1980) was a crude but reasonably effective **Dawn of the Dead** cash-in

about a professor (Roberto Benigni) researching the magical rites of the ancient Etruscans. Unwittingly he releases the living dead from a tunnel site in the grounds of an isolated country mansion where weekend guests soon find themselves on the menu.

**Le Notti Del Terrore**, or **Zombi 3/Burial Ground** as it is also known, may not be the best zombie movie ever made, but Andrea Bianchi's action-packed, eye-crunchingly gory comic strip features the cinema's best flesh-eaters in all their full-blown maggot-eaten glory. The bad taste highlight belongs to Giordano: she has one of her breasts bitten off by her inces-

tuous, zombieified son played by the creepily repellent Peter Bark. She shrugged, "That scene was so ridiculous, I could hardly keep a straight face. I had a rubber breast fitted over my own which looked so fake I can't believe anyone took it seriously!" Hopelessly directed by Bianchi (the cast look more at risk from the wayward camera moving to peculiar angles than the shuffling, sack-cloth clad Etruscans!), there's enough glowering otitis on display to satisfy the most jaded gorehound even though Giordano feels this is the shoddiest movie she's ever made. That's something reflected by the ending — a doom-laden quote from 'The Prophecy of the Black Spider' rendered laughable in the English version by conspicuous misspellings.

But there was far worse to come! Of all the rip-off sequels the Italianers have ever quickly rushed into production, Mario Landi's follow-up to Richard Franklin's **Patrick** (1978) remains the oddest. Slesizer, and far more compulsively enjoyable, than its Australian model, **Patrick Vive Ancora/Patrick Still Lives** (1980) finds Patrick Henschel (Gennaro De) in an irreversible coma after being hit by a bottle thrown from a speeding van. Lying in a special ward at a plush country clinic run by his father (Sacha Pfeiff), he's affected by negative vibrations and telekinetically engineers the violent deaths of other guests with shady pasts. While not as pathologically violent as **Giulio A. Venezie**, the late Landi's final work for the big screen has no shortage of gnarly moments, each prefaced by an hilarious pair of staring eyes tactically superimposed on screen. Paolo Grati's throat is impaled on a hook. There's a vicious dog attack. And there's Giordano's violation by a floating poker.

She sighed, "When I'm filming, I throw myself into the rôle and don't think about the ramifications of what I'm doing. It's like I have an alter-ego. While I never have a problem over what actions I'm doing at the time, sometimes I have looked back in astonishment and thought, 'Did I really do that? What was I thinking? Did it really look that vulgar?' **Patrick Vive Ancora** is the worst instance of how

The almost documentary explicit slayings have rarely been duplicated



Above: Victim of the **Burial Ground**. Right: The Scat shroud strikes!

shocked I was in retrospect by something I'd done on film. That poker scene is so disgusting, so terrible, only Gabriele could have sweet-talked me into actually doing it! I played an old maid who arrives in the kitchen (again?) and is attacked by a possessed poker. It took two days to film that scene, and because the poker had to keep thrusting between my legs before it came out of the top of my head, it got more and more painful as we kept going. And it was cold and freezing. I don't know why Gabriele always insisted on making these movies during winter." One sequence Giordano did remember with affection in this carnage classic (which reused the electronic beeps from the *Zombi 3* soundtrack) is the drunken cat-fight she has with busty glamourpuss Carmen Russo. She smiled, "That was fun. All my pent-up rage towards Gabriele is in that brawl."

But her relationship, both personal and workwise, with Crisanti was coming to a close. The movie that finally ended it was *La Birba Di Satana/Satan's Baby Doll* (1980) directed by Mario Bianchi under the pseudonym Alan W. Coats. (Bianchi was Mario Bava's assistant director on *Five Dolls For An August Moon* (1970).) Obviously at a loss over what to rip-off next, Crisanti and scripter Piero Regnoli decided to cannibalise their own back catalogue for this minimalist replay of *Malabimba*. This time, during a black magic ritual in the crypt of a remote castle, the ghost of a murdered Countess (Marina Hedmann) rises from the grave to use her daughter (Jacqueline Dupré) as an instrument of revenge against her killer husband (Aldo Sanbrè). Originally conceived as a porno project — hence the presence of hardcore heroine Hedmann (aka Marina Frangese) — it was eventually released in 1982 in a cut down soft version.

Giordano reprised her rôle as a self-sacrificing nun, climactically crushed to death in the embrace of Hedmann's reanimated corpse, with the addition of some discreet masturbation footage. The latter was obvious



peddling and takes place under the superimposed stare of a wheelchair bound voyeur. She said, "Enough was enough. Re-making *Malabimba* was a stupid move. I didn't want to do the sex scenes. I felt used, abused and exploited. I wanted to get back to quality mainstream pictures. So I finished with Gabriele and my horror career was over." Even so, *La Birba Di Satana* is probably the wildest Crisanti of them all. Arcangelo Lanuti's effective lighting manages to purvey a shadowy and unsettling atmosphere with final touches of mystery ably provided by Nico Catinacci's score combining

electronic effects with heavy metal and chanting voices. It's undoubtedly the not over-talented Bianchi's most interesting work.

Giordano did indeed get back to quality mainstream movies and is still making them. But she was to have one further brush with horror and, ironically, it was the best experience of them all. She enthused, "I loved *The Sect* even though my rôle was cut down. It was an important film for me because it gave me the chance to work with a young and dynamic crew. Michele and Raffaele (Marino, the lighting cameraman) have so much love for movies, their enthusiasm

was contagious. With such commitment on their part, it always made me want to try my best. Michele would take the time to explain clearly what he wanted me to do which was very helpful as I had the leers the lines in English."

The one scene Giordano regrets being cut the most was her very gory death in the hospital sequence. People who've seen the unedited footage still shudder at the memory of her painful demise as blood spurted out of her many wounds like a fountain. "I didn't mind being naked in front of the crew. I didn't mind jumping around covered in blood. It was a real pleasure because Michele deserved that sort of obligation from me as a true artist."

Today, as she reclines on a sofa in her Rome penthouse surrounded by giallo (yellow) roses, her favourite flowers, Mariangela Giordano recalls her indekble dabbling in the horror genre with mixed emotions. "Looking back, I suppose I shouldn't have made them. But then my career has hardly been an orthodox one to begin with. I was in love with Gabriele and would have done anything for him. We all do stupid things in the name of love. Only now can I see how the increasingly gruesome ways he had me killed in these movies was very much a reflection of the breakdown in our own relationship."

I didn't want to do the sex scenes. I felt used abused and exploited



Above: Mariangela 1, *Zombi 3*  
Right: The poster for *Giallo A Venezia*







## Shivers set report by Simon Bacal

**A**FTER playing the hockey-masked one in *Friday the 13th Parts VII & VIII*, Kane Hodder has adopted an interesting ritual. Whenever he prepares to shoot a scene as Jason, one of horror filmdom's most notorious and commercially successful serial killers, the stuntman listens to Heavy Metal music. "It really puts me in the part. Then, if it's a violent

**We shot constantly for thirteen hours a night for two nights in a row**

scene, I walk around the set roaring, growling and shaking my fellow co-workers. It's a strange habit but it allows me to look energetic and powerful when we actually come to shoot the sequence. After all, body language is something you really

do have to rely on when playing this character."

And Hodder is applying the same rules to the latest chapter helmed by first-time director Adam Marcus. *The Final Friday* has called for Hodder (also the film's stunt coordinator) to

Stuntman Kane Hodder returns in the rôle of Jason Voorhees and goes to Hell in **The Final Friday**. But does he take co-stars Kari Keegan, John D. LeMay and Steven Williams with him?

Opposite page: Jason transformed by his black heart; Above: Jason calls a spade a spade; Below left: Escaping the SWAT team; Below right - top and bottom: Jason's spirit on a killing spree



**Right: Jason as we know and love him; Below: The comfort of serial killing strangers**

undergo extensive physical work. "During the first week of shooting, we filmed the end fight sequence between Jason and his nemesis Steve Freeman," said the half-Swedish Hodder. "It was a huge challenge because we shot constantly for thirteen hours a night for two nights in a row. It was so taxing I almost blacked out a few times! Due to its length and involvement, this portion of the movie was definitely the hardest I've ever had to do as Jason. I was happy with the way it turned out in the end and think audiences will be too. I like to be sure that everything matches up to my original expectations."

Hodder inherited the part of the Camp Crystal Lake killer thanks to a small role in Renny Harlin's *Prison*. John Buechler was in charge of the special effects for that 1982 horror and, when he got the job of directing *Friday the 13th, Part VII: The New Blood*, he remembered Hodder's work and cast him as the maniac. Outside the series Hodder has performed stunts and been seen in *The Rapture*, *Deep Star Six*, *Alligator 2*, *Ghost Town* and the *House* series. He continued, "Usually stuntmen don't get any recognition because they are in the background. But landing this role has given me a great deal of notoriety because the character is so popular with today's audiences. They love being scared while understanding that Jason is this big tank from Hell which cannot be stopped. And the more violent and crazy he becomes, the more the kids love it. It's like adding fuel to the flames."

There is something different about Jason this time. Aside from supplying an almost endless array of stomach-churning visuals (including a split-open nude torso, Jason's black heart crawling out of a severed neck and a french-fried head!), KNB FX maestros have radically altered Jason's appearance. Howard Berger (the B in KNB) explained, "Jason has been wearing that mask for so long now, it has melded to his flesh. We came up with this oversize mongloid-ish head and built a one piece foam latex suit together with separate hands. It



**Jason has been wearing that mask for so long now, it has melded to his flesh**

took Kane about 20 minutes to suit up. After he'd slipped his foam hands on, we glued the head down and snapped the hockey mask on. Minutes later he was ready for action."

Most of that action is centred around trying to cause grief to Steven Freeman, his estranged wife Jessica Kimble and their baby daughter who Jason needs for a very special purpose. Steven is played by John D. LeMay who said "I play a kid transformed into a mature adult

when forced to confront Jason over again on the same day." Although a veteran of the *Friday the 13th* TV series, LeMay added, "I wouldn't have accepted this role had it not contained elements I don't think we've seen in previous chapters. All the other movies consist of characters running around woods between scenes of gratuitous violence. Here, a touch of the supernatural has been added and woven into a nice little tale explaining how

Jason must be killed as well as exploring his personal history."

And Kan Keegan agreed. The *Chemical People* star plays Jessica and she added, "You finally see people stand up against Jason once and for all. They don't just cower and get murdered. All the characters are believable and likeable people too. That's a switch from the previous movie! It was Jessica's strength and determination I liked in the script. Her maternal feelings give her a greater realization of life's values and her connection to another tiny human being is what finally defeats Jason. Jessica's sacrifice comes when she realises her life isn't as important as the existence of her baby."

Being an on-screen mother did not allow Keegan to escape from the more strenuous physical demands of filmmaking though. In fact, she broke her toe during the first week of shooting while filming a major fire sequence. But her experiences on *The Final Friday* have been worth all the effort because "I love working with Adam Marcus. He's only 23 years old but he generates so much energy and possesses an amazing insight into horror films. He made sure we were all in the appropriate frame of mind for every scene, whether emotional or horrific, and was very big on rehearsal to make sure we were happy. It's the attention to detail which will make *The Final Friday* the best in the series so far."

But it's Steven Williams who possesses the secret knowledge of how to kill Jason. The 21 Jump Street headliner is Creghton Duke, world famous bounty hunter of serial killers. He said, "I play Duke as a cross between Clint Eastwood and Jack Nicholson in a cowboy hat. Although I hunt every psychopathic killer, Jason is the one I'm desperate to nail for something he did to me in my early days. I'm haunted by Jason actually because behind every maniac's mask I always see him. That's made me slip over the edge a bit and you never know what I'm doing, or where I'm coming from, because I play by my own set of rules. And according to Duke, everyone must pay the price. Everyone must pay the price for their actions — and in Jason's case that price is very exact."



# SUNDAY IN THE PARK WITH DARIO

Shivers feature by Alan Jones

**T**RAUMA opened in Italy on March 22nd, 1993, to largely unfavourable reviews. Many critics pointed out the movie's U certificate in sheer disbelief and Argento lost a major audience segment because this un-restricted category made it available to every age group. People figured it couldn't possibly be gory with such a rating and didn't even bother trying to find out. They went to see *Somewhere* instead!

This is how Argento's tepid return to his giallo roots fared at the Italian box office. First Week Entered the chart at Number 10 on 23 screens, receipts \$192,421. Second Week Moved to Number 2 on 65 screens, receipts \$646,980. Third Week Dropped to Number 3 on 82 screens, receipts \$433,385. Fourth Week Dropped to Number 7 on 55 screens, receipts \$275,455. Although *Trauma* then disappeared off the chart for good, it was still making money in rural second-run cinemas and earned a final total take of just under \$3 million. By coincidence, that's the exact figure the Penta company paid upfront for the Italian distribution rights. Add on publicity and print costs, and you can clearly see how the movie lost money theatrically. The video release probably means *Trauma* will only just break even. A call to the Penta publicity office in Rome about *Trauma*'s performance got the reply, "We feel it was a reasonable success." But within the industry, everyone knows it was a flop.

So what's going to happen to *Trauma* in the rest of the world? While I didn't rate it (as *Starburst* readers will already know)



and trade bible *Variety* called it 'A by-the-numbers stalker trauma' and was also short on the helmer's usual Grand Guignol flair', Chris

People figured it couldn't possibly be gory with such a rating

Dario Argento's *Trauma* didn't earn its costs back on Italian release. So what's its global fate?

Unfortunately, the prognosis isn't good. Meanwhile, the director is planning a highly unusual horror...

Above: How to get a head in *Trauma*  
Below: Argento directs Brad Dourif in the hospital flashback





Above: Frederic Forrest meets a sticky end in a car crash

Gallant, fellow Argentoophile and editor of *The Goblin Menace*, adored it. He raved, "I think it's wonderful. It's tame, stylish and at times romantic. The ideas are as outrageous as anything he's ever done and I found the most implausible moments the most impressive. Unlike most of Argento's thrillers, the killer's identity comes as a real surprise. It's Argento on top form, and one of his most enjoyable films."

You may agree with Gallant's views if you ever get the chance to see *Trauma*. And at this point, that's doubtful. No one has picked up the UK or American rights from the Overseas Filmgroup co-producers. In fact, one UK distributor walked out of an American Film Market screening when told the pick-up price was \$350,000. That's a hell of an investment in what is proving to be an uncommercial film. The version screened at the AFM was already seven minutes shorter than the original 109 minute Italian version too. Argento explained, "But these edits are just the tops and tails of certain scenes. Nothing substantial and none of the murders have been cut." Nevertheless, because the film isn't selling in its present form, Overseas have yet to exercise their right to cut the movie even further.

A depressed Argento revealed, "*Trauma* was the hardest film to make and edit. I worked every day, even week-

"No one knows anything! If I paid too much attention to all this I'd go mad."

ends, morning, noon and night to get it ready in time for the AFM. The eight week shooting schedule was hard enough but the three months of intensive post-production nearly killed me. When Robbie Little (Overseas head) saw the picture, he said the first hour was terrible — too slow and boring — but the second half was fine because it contained some stylish violence. And he's the one who said there couldn't be too much blood because American audiences didn't like it any more! We didn't have any extra shooting time to film such scenes so there was nothing on the cutting room floor we could add to beef up the first part in the way he wanted. After *Opera* I wanted to take a less violent approach. I'm different now to what I was like in the Seventies at the height of *Suspense*'s success. I made *Trauma* quieter and more American because my critics have begged me for years to make a simpler, more accessible thriller."

If that wasn't bad enough, after the disastrous reception *Trauma* received at the AFM, Little changed his mind according to Argento. He added, "Now he thinks the reverse. The first half is fine, it's the second that has the problem! He's told me he wants to cut out all of the Cory Garven character." Garven

plays Gabriel, the 7 year-old who lives next door to the maniac, and it's impossible to even think of *Trauma* minus him. Not only does he play an important part in the climax, he has the best set-piece scenes while exploring the killer's domain. Argento continued, "They'd leave him in the finale but chop every other scene. Isn't that ridiculous? It wouldn't make any sense. Who's this kid who suddenly appears from nowhere to take control of one of the best moments in the picture? The Italian critics all liked Cory. He's one of the pivotal players. It's true what they say about the movie business — no one knows anything! If I paid too much attention to all this I'd go mad."

Which is why Argento has chosen to draw a veil over *Trauma* and move on to something completely different. He said, "Audiences want something new. That's what they're waiting for. Thankfully, many of the Hollywood companies now have young people running them. All the old executives are dead, thank goodness, and I think the new regimes will be more open to suggestions from someone with an offbeat reputation like me. Realism is out, so is irony [the comedy horror cycle always signals the end of

a trend], and the only thing modern horror movies have in common is that the maniac/monster/villain is a symbol for anger and social rebellion. We need new interpretations. Back to Freud, perhaps? Post AIDS, Jung theory is out and Freud is definitely coming into vogue with the young generation who now have to deal more seriously with sexual matters."

He added, "I've started the trend. *Trauma* was Freudian although I had a real problem explaining that to co-writer Ted Klein. Anorexics aren't strong enough to hate individuals, so they hate themselves instead. Klein told me no American would understand that. He felt they'd look at Aura (Asia Argento) and say, 'Hey! What's the problem? Eat.' Nor would they see the religious connection, when Aura strips and reveals bandaged breasts to the self-flagellation of nuns, in particular Saint Catherine of Sienna. It's along the same lines as hating your mother as much as loving her." *Trauma* was autobiographical in that respect revealed Argento. "When I was young I had problems with my mother and became anorexic. Things slightly changed for the better only when I moved out to live alone. Until then I lost all sense of taste and smell. I've never completely recovered if I'm still very thin because I really do hate the taste of food. Bread and water is best. There's nothing worse than walking into a house where people are eating. That smell puts me off so much."

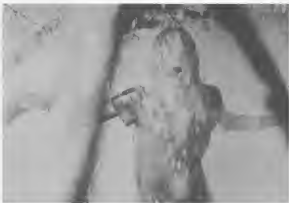
Argento doesn't see New Wave horror in such simple terms as merely rediscovering the classics though. "I hated Coppola's *Dracula*. It was terrible. Soon *The Mummy* and *Frankenstein*, who cares? In the wake of *Dracula*'s huge success it's the fashion to announce new versions. But who's really interested even if they get made? I'm certainly not. American movies are so boring at the moment anyway. Well, all except *Reservoir Dogs*. Pretentious, overblown and too easy. It's a good moment if you have something new, something strange to say."

Right: What is Asia Argento  
staring at in horror? Below: A  
clue is whispered by the  
severed head

And Argento certainly has something strange to say with the project he's currently developing to star Bridget Fonda. Although Argento and Fonda had a huge row during *Trauma*'s pre-production (the reason why she didn't appear in a supporting rôle and Tim Roth was replaced by Christopher Rydell), the director and star have kissed and made up over *Stendhal's Syndrome*. Stendhal was the French equivalent of Charles Dickens. Walerian Borowczyk's *Behind the Veil* (1977) was based on one of his books. Argento said, "Bridget loves my work and has always wanted to make a movie with me. We're getting a deal together to make it and we'll hopefully start shooting by the end of this year. It's still evolving at the moment as we both have definite ideas we want incorporated in the basic premise."

Which is what exactly? Argento explained, "Stendhal was a French writer who discovered a rare illness. When some people view a painting in an art gallery, an absolute masterpiece, they are so overcome with emotion they often pass out. It happens in Florence all the time apparently. Up to thirty people a week are afflicted by this peculiar sickness. But Stendhal was the first person it ever happened to and why the condition is named after him. It also happened in Florence where he went crazy surrounded by such artistic beauty. I've often had hallucinations in front of art too. I particularly remember a special exhibition for Bosch which greatly affected me."

Could this be the same sort of emotion that affects his fans when they view one of his masterpieces? He said, "I've never thought about it in those terms, but I suppose you're right. One could broaden the syndrome outside the stuffy art gallery arena to include any work of art causing strong feelings. I mainly want to explore Stendhal's relationship between art and people. When you look at a painting you have something in your mind. But how different are you after viewing it? What if your soul radically changes?



### The project he's currently developing to star Bridget Fonda

That's the story I want to develop. Once you've been affected, is it impossible to re-

main the same person? I feel there's a real argument for perceiving evil in a painting and

reacting to it. It might just be a little detail in the corner but it could have the most powerful and catastrophic effect."

Basically this is what's going to happen to Fonda's character according to Argento. "She'll view a Bosch painting and become like the painter himself. She'll dress like him, wear this enormous scarf, become self-destructive, mutilate her face and start thinking of herself as a monster. Through her self-discovery, she skirts madness and turns exorcism after seeing one particular art landscape. **The Bird with the Crystal Plumage** used an art gallery setting so *Stendhal's Syndrome* will echo my earlier work again."

None of these concepts is hard and fast yet and could end up being used, excised or rethought. However, there is one relatively new cinematic field Argento will have to use to realise his latest mind trip. "Computer graphic special effects means surrealism can successfully be brought to the screen. Everything is easy now and extreme dreams and nightmares can all come to life without inhibitions. Our imaginations have no limitations or restrictions and the impossible is well within the artist's reach."

While I can't see the title *Stendhal's Syndrome* lasting for long, expect more on Argento's intriguing project as soon as anything new develops.



# SONS OF EL TOPO

Shivers feature by David Prothero

What happened to  
**The Rainbow  
Thief?** And what  
is that tortured  
surrealist  
Alexandro  
Jodorowsky up to  
at the moment?  
Quite a lot it  
seems as we  
catch up with the  
anguished, yet  
still on form,  
**Santa Sangre**  
director in Paris.

In 1989, Alexandro Jodorowsky staged a typically individual coup by harverting himself for a new generation of bizarre film fans. With the most noted cast member being the alcoholic brother of turned-on child-star Dean Stockwell, the poetic Oedipal shocker **Santa Sangre** dazzled anew, almost 20 years after its writer/director had revolutionised America's sub-cultural cinema with the brutally avant-garde acid western **El Topo**. Prior to **Santa Sangre**, the over-compromised kids' movie **Tusk** had been his last completed feature.

A maverick artist with a violent imagination whose utterly individual approach to cinema has meant as many non-starters as must-sees, it came as no surprise when his **Santa Sangre** follow-up **The Rainbow Thief** disappeared without trace after a tepid Venice Festival screening in September 1990. A more welcome surprise is that Jodorowsky is set to direct again and his **Lost in the City of Light** project is for Penssen producer Pierre Spengler. I met with both in Paris this April as **Santa Sen-**



ga belatedly opened in France to rave reviews.

"I'm astonished how **Santa**

**Sangre** is working in Paris," Jodorowsky declared, "it's the place where it cannot be understood." In **El Topo** I took all the Far West pictures that in reality are not art, and made a kind of metaphysical expression. I did the same with horror movies in **Santa Sangre**. For the idiot youth, the horror movie is an ordinary vulgar expression. But for me, in some gory moments, they are art. I show a man who pulls his ear off. He's a homosexual who cuts one off to send to his lover and then uses an artificial ear, I shot directly into his ear to show it's not a trick. Then I moved the camera closer to show the hole. That's my answer to Hollywood's special effects! Without any effects at all I can hurt you more than the entire American film industry."

**Lost in the City of Light** seems set to continue this genre re-jigging by bringing, as Spengler puts it, "A new Jodorowskyan eye to 'exorcism' in the **Basic Instinct**/**Bitter Moon** tradition. Shooting is pencilled

**Lost in the City of Light** seems set to continue this genre re-jigging

Above: A typical Jodorowsky shot from **Santa Sangre**;  
Below: Diana Mariscal in the rarely screened **Fando Y Lila**



for October with Alan (Prince of Thieves) Rickman and Rosanna Arquette set to star. He's a slim-talented English sculptor who encounters a series of weirdo thrill-seekers via his Para computer-phone before connecting with the unbalanced Lea. She initiates him into a sexual world that leads to hallucinogenic Mexico and his transformation into an inspired artist. Jodorowsky explained, "It's about the encounter between masculine mediocrity and genius, the madness of a woman who has no limits, no definition."

**Santa Sangre** took a dozen years to make because Jodorowsky's original script had been written to anger Mexican producer Gustavo Alatriste. He added enigmatically, "I wrote it exactly the way I wanted. It was an opera with all the persons singing. When a pregnant woman is killed even her foetus is singing!" This partnership with Spengler seems far more realistically founded. *Lost in the City of Light* is a commercially focused film co-scripted with Peter (Enchanted April) Barnes from Richard De Courcy's novel with enough prescribed space for Jodorowsky's wildy surrealist input. The erotic has concerned him since 1973 when he had considered adapting Pauline Reage's steamy *Story of O*. In fact, *Lost in the City of Light* bears a tantalizing resemblance to one of Jodorowsky's most personal post-**Santa Sangre** scripts, *Madwoman of the Sacred Heart*, recently published as a Moebius comic strip by Dark Horse. The chance to shoot in Mexico will also return him to the country where he crafted his finest films. He added, "There I have the freaks and the monsters, the plastic I need."

Spengler and Jodorowsky first met as enemies on the fraught set of *The Rainbow Thief*. It was a period picture about a sewer-living ancestor starring Peter O'Toole, Omar Sharif and Christopher Lee. But Jodorowsky found he had no control over the film. He explained, "The movie was a gift from Alexander Salkind to his wife, Roberta Dominguez. She wrote it. She admired my pictures. She bought me. Then she put three detectives on my shoulder to see if I changed a word when she wasn't there. When I filmed



Spengler and Jodorowsky first met as enemies on the fraught set of *The Rainbow Thief*

violence, they called her and said 'He's filming violence' and I'd have to cut it out." This intolerable situation caused Jodorowsky to beef up German executive producer Johannes Weneck a few days into filming Spengler, a Salkind employee until *Santa Claus: The Movie*, was brought in to smooth things over and look to the awkward auteur. Spengler said, "I saw *El Topo* in Paris and was totally flabbergasted. It was the kind of film I like to produce knowing that maybe it wasn't the most commercial idea. Indeed, for a few days, I tried to push Jodorowsky as the director for *Superman* to Salkind. *The Rainbow Thief* gave me the opportunity of working with Alejandro and I knew I wanted to do something else with him. He's one of the few true visual filmmakers but his talent has been seen by too few people. He deserves a far wider audience. If he manages to do *Lost*

Above: A white-haired Jodorowsky in *The Holy Mountain*; Right: *The Santa Sangre* rita

story set on a mystical mountain stocked with bandits that **Santa Sangre** producer Claudio Argento was pursuing before the collapse of his Italian interests. And **Juan Solo** is another. It's Jodorowsky's take on the gangster genre to be shot entirely at night with his preferred troupe of acrobats: his 92-year-old adopted Israeli dad, and sons Adan, Teo, Fenix and Bronte. "The **Juan Solo** character started with Teo's beard. For a year he had the beard and was preparing himself. I said maybe we will be making it in one more year, two more years. He said he'll wait." Both movies will be shot in Chile, the director's birthplace, to allow greater artistic control.

While he's willing to produce himself if necessary, the 84-year-old director intends to stick with Spengler if it means a film-filled future. Recently, Jodorowsky unearthed a print of his lost 1960 feature *Fando y Lis* in Canada. He has also just supplied Pantheon video bootleggers with a master copy of his superb, sacrilegious and highly controversial 1973 shocker *The Holy Mountain*. "All the pirates of the world, copy it, do it! I don't want money, I want people to see my films. Bad art is like a cigarette. You smoke it, you're the same, and you forget it. Real art is something you'll never forget and you'll never forget my films."







# ENGLUND SWINGS



**Shivers set report by Alan Jones**

"IT'S not a horror film per se, it's more an erotic thriller," remarked Englund about

## **Tobe Hooper's Nightmare**

(that's the full title on the opening credits) which he only finished dubbing three weeks before its world premiere at the 'Dylan Dog Horror Fest 4'. "I've been tooting it as gore-spiced wretched excess in the Ken Russell mould," he continued. "Nor could you wish for a more apt description of the fourth Cannon movie after *Lifeforce*, *Invaders from Mars* and *The Texas Chainsaw Massacre 2* to bear Hooper's name. **Tobe Hooper's Nightmare** has Eugene (Zoe Trilling), in Alexandria to visit her archaeologist father, brainwashed into joining a sex cult headed by Paul Chevalier, a descendant of the infamous Marquis De Sade. Englund plays both parts as the movie cuts between the 18th Century De Sade being tortured in prison to Chevalier indulging his perversions in the modern day fleshpots of Egypt.

"Originally it was conceived as a very violent, scary and sexy sado-masochistic **Dangerous Liaisons** set in the 18th Century," explained Englund. "By the time I got to the Israeli locations in Tel Aviv it had been changed to the 1920s. However, they were unable to find the antique cars or enough locations to help define the period. So the *Murder on the Orient Express* look was axed too and producer Yoram Globus convinced me it

**A very violent, scary and sexy sado-masochistic Dangerous Liaisons**

would work in a contemporary milieu with all these decadent ex-patriots running around being sleazy in Alexandria. That's very much how it has ended up."

Englund accepted the dual rôles because he felt it would be romantic to work abroad for a change. "Like Jeff Goldblum doing those Paris based movies", he laughed. "I signed a contract with director Gerry O'Hara who began the project. He was an English assistant director who had worked for Tony

Richardson a lot and had made a few Poe adaptations for Cannon. But when Anthony Perkins passed away, Gerry was called in to save another movie. So I suggested Tobe fill in. Tobe wanted to make his own hallucinogenic erotic fantasy so the script took yet another tack. Are you watching a young girl's erotic nightmares or is she truly in danger from a perverted sex cult? Tobe wanted to blur the lines between reality and fantasy and this concept wound up

He's just completed Tobe Hooper's **Nightmare** and is about to begin **Stephen King's The Mangler**. With **Wes Craven's New Nightmare** on **Elm Street** set to shoot in October, horror star Robert Englund is back with a vengeance...

Opposite page: Zoe Trilling is chained for action; Above: The Marquis De Sade rots in prison; Below: One of Eugene's nightmare sexual fantasies



**Right: Chevalier tortures Eugene**

on screen."

He continued, "Any film dealing with De Sade's exploits runs the risk of huge censorship problems so we had to be careful. The nastiest it gets is the acid in the eyeballs torture and the cl-macho stuff with the eye-gauging implement. The sex is pretty much soft core grappling with a few handcuffs and symbolic snakes. Originally we had some namism because De Sade's writing is so pungent. But that [even today] was considered so cutting edge, vind and scary, it seemed to make the movie far more dangerous in intent. We used passages from his short story 'Eugene', the reason for Zoe's character name. It was argued that the twenty-something teen European audience, the target demographic for this movie, wouldn't be interested in the classic quotes. I didn't agree. I felt they would access it far better as a result and I'm sure the movie lost something when the namism was dropped. I'm not certain audiences now understand the parallels between Eugene's fantasies and what's happening in her real world. She seems too much a willing accomplice rather than being dragged screaming into De Sade's hell."

There was another aspect of the movie England wasn't too happy with either. The title. He explained, "Of course the **Nightmare on Elm Street** connotation is deliberate. It seems to be a European thing to guarantee an audience. But I'm sure I could take issue with it because I am contractually protected against such blatant exploitation."

While England is only too aware of the movie's faults, he did enjoy playing De Sade. "The foppish dandy side was enormous fun. I've often gone way over the top in roles that don't need it. [But here it was a basic requirement] Those scenes in the jail were horrible to play though. The location was an old warehouse and it was full of bats and rats. There was guano everywhere and the bats kept running take after take. Hygiene was completely absent on this film and if you look closely you can see rat droppings all over me in certain torture scenes. But Tobe did an amazing job



It's important to bring Freddy back in a legitimate way

with production values given the minuscule budget. It was good to see him get back to his low-budget roots. There he was up to his neck in filth really enjoying being inventive again. Both of us have been spoiled by the Hollywood system to some degree. But there's a new energetic Tobe emerging from the post **Potter** period. He's less tense, has a new lady in his life and is raring to go."

In fact, England and Hooper will be working together again on **Stephen King's The Mangler**. He said, "It's funny to think I appeared in Hooper's second movie **Death Tread**. I'm alive! If it's not Wes Craven, it's Hooper it seems. Tobe and I formed a company to secure the movie rights to **The Mangler** from King's **Nightshift** anthology when we began shooting this **Summer in Toronto**. It's a great, lean little story about the Hadleigh-Watson Mangler, a 1920s, post-industrial revolution, steam cleaning sheet presser. Not only does it clean sheets it also folds them in quarters. Accidentally a bat gets into the warehouse, a young virgin girl [the last in America] cuts her finger and bleeds into the machinery and a little old lady drops her medication containing belladonna. These three elements make up an ancient curse causing the Mangler to develop vampiric tendencies. As it continues to in-

jure the workers, a strange pact is revealed to have taken place between the Devil and the rancid owner of the laundry, played by yours truly. He's a crippled Harry Truman type and I'm modeling my performance after Everett Sloane in Orson Welles's **The Lady From Shanghai**."

Once that's in the can, England will start shooting **Wes Craven's New Nightmare on Elm Street**. So much for **Freddy's Dead**? England laughed, "But as **The Final Nightmare** did incredible business in America and overseas, I knew it wouldn't be long before New Line Cinema chairman Robert Shaye asked us to do another one. While I didn't want to look stupid after toting around the globe emphatically saying 'Yes, this is definitely it' on **The Final Nightmare** promotional tour, when I bumped into Bob at a New Orleans convention I told him the only way to approach a possible **Nightmare 7** was to ask the help of the man who started it. I told him he had to make peace with Wes Craven. As luck would have it Wes had been shopping another project to New Line and they made him a package deal offer he couldn't refuse."

According to England, Craven has completed two thirds of the script which an ecstatic New Line love. He continued, "What's it about? Well, from what I can work out I'm back pla-

ying not only Freddy Krueger but Robert Englund the actor as well. Heather Lengenkamp returns as Nancy and also plays herself! She's the victim of a stalker in a story that's very reality based and the manifestation of Freddy here comes from the participants who are about to start work on a horror film with Wes Craven in 1984. Each of the past successive sequels cheated on the rules laid down by Wes in the original and it's important to bring Freddy back in a legitimate way that will explore new territory. What has Freddy done and what is he to the people who made the movies? It deals with the question of creating a horror icon and releasing someone like him into the cinematic world where he's absorbed into pop culture. Is the world a better place after his arrival? How does he affect our real lives as opposed to our screen personas? All exciting, different and unique stuff. I can't wait to start working on it. And Wes's lucky number is 7 too?"

But how does all that fit in with the ending of **Jason Goes To Hell: The Final Friday** where Freddy's gloved hand grabs Jason's hockey mask? "Oh! **Nightmare 8** will be the Freddy versus Jason idea," England casually remarked. He continued, "What's old is new again. My excitement over **Nightmare 7** is that the powers that be have finally realised it was a classic series which offered great opportunities to comment on contemporary culture. We were so eager to wrap up the story in **Freddy's Dead** we didn't do that properly. Now we probably have our best chance to do so." And after reprising his most famous rôle, England may step into the shoes of two other classic monsters. He said, "There's talk of me starring in the remake of Fritz Lang's **M** to be shot in Budapest. Strangely enough if the part I feel Freddy most owes a debt to. Then there's **The Hunchback of Notre Dame** which, aside from its deformity, harks back to the sympathetic parts I used to play pre-Freddy. I've been wondering when the studios would apply all the new special effects knowledge to the classic horror monsters. Perhaps this will start the trend."



**D**ISCUSSING the comic status of his cinema with me for my forthcoming book on Alejandro Jodorowsky, the Chilean auteur hinted at the subversive humour found in movies that don't obey the rules. He said, "I don't believe in styles. I don't believe in pure tragedy or pure comedy. Life is a mixed thing. When I make pictures I don't think if it is serious or funny. I use the humour in parts as I use the tragedy or melodrama or poetry. Everything is possible. I don't have limits. And when you don't, the comic comes... so why not use it? The killing of The Tattooed Woman in *Sanja Sangre* is comic because it is so fake, the colour so artificial. When I put the knife through the throat to membo music, it's funny. Some people can't see that and say it's terrible."

Whether it's Henry's blank gallows laughter, *Naked Lunch*'s ludicrous shifts, *Matador*'s deceptively pastel take on obsession or *Street Trash*'s solid guttaws, humour has been a disturbingly creative tool used by everyone from Brian De Palma to Jesus Franco. A Sadean wit made James Whale seem suave, incited the *Friday* the 13th series ahead of the serial-psycho pack and even allowed the cruelty camp *Killer Nun* to be more than routine. It is precisely the sour irony that

# HELL SCREEN

Shivers opinion by David Prothero

## Laughing at the Pieces

secures *Night of the Living Dead*'s classic pedestal, a laughing at the pieces as the world falls to bits.

Humour can distinguish horror and make for more combatively adult fare, often complicating our reaction to on-screen atrocity, collapsing the absurd into the apocalyptic, heightening the lousy bad taste of *Reanimator*, *Texas Chainsaws 1 & 2*, *Basket Case 3*, even Andy Milligan movies. And yes, it can smuggle something as off-beam surreal and polemically non-mainstream as *Breindeed* into your local multiplex. Margaret Ford, Assistant Director of the BBFC, testified to the power of lund laughter when she recently told me that the too-joyful response from audiences to the chain-rape in *Man Bites Dog* had made her think again about the Board's decision to pass this (over-smug?) movie uncut.

Not known for its under-

standing of what film can do, the Hollywood line on laughter is that comedy is less a force of strangeness, more an element that blunts the cutting-edge. It's Freddy cracking jokes which makes the *Elm Street* series more franchiseable. It's the Tom Holland approach to horror, making the traumatic terrain of the terror picture less alien, more familiar. It's a device to get nose majors through the turnstile, to give them the *Evil Dead* picture they couldn't see with *Army of Darkness*.

Inspired by too good an original to be a total miss, George Sluizer's redo of *The Vanishing* is an interesting example of the studio stance on humour. Scripter Todd Graff's aim is to take the Dutch original's slippery, suicidal psychology and compromise it to the demands of an admittedly intelligent post-Silence programmer through a series of predictable American

movies. Adding a stupefied strong-woman sub-pict, some silly domestic interludes and a horribly happy finale, the movie closes with an awful comic coda that plays like a Gold Blend advert produced by Amicus! This end joke sadly serves as a measure of the remake's diluted impact. It's a bore for fans schooled in horror's conventions but something in other circumstances we'd be only too pleased to enjoy.

How often elsewhere have we all subscribed to bad-film cults that glorified in gaudiness, ineptitude and obvious genre elements? How many of us lapped up Joe Dante's *Matinee* for that reason? John Simon famously described the horror film as "the lowbrow's delight, the middlebrow's camp and the highbrow's trash." Often an ironic, comedic enjoyment of genre shortcomings doesn't seem that far away from the "horror garbage" label. Something as downright bewildering as Fred Seers's 1957 *The Giant Claw* can be a legitimately mind-bending thing to experience. But save us from being too satisfied by an endless diet of H G Lewis or Troma goof-offs which we watch with an easily-pleased eye that does a disservice to what horror can really do.

Remember that bad-film bible *The Golden Turkey Awards* was written by Michael Medved, the movie-hater who would wish all really festive fright films devoured at both by Disney if he had his right-wing way. Tim Burton's black-and-white Ed Wood biography sounded a perversely emotional and filmically fascinating project. Maybe it's a good thing that it fell foul of financiers and has been shelved. It would only have resulted in rescreenings of Wood's dreadful pics themselves. A shame indeed to enshrine the gawky, luckless comedy of *Plan 9 From Outer Space* when horror's black belly-laughter ends up producing *Reservoir Dogs*.

So what do you want? Nice Guy Eddie or more Freddy? Another Jeff Lieberman or Johnny Zombie? Larry Cohen or *The Lost Boys 2*? Laugh wisely, for the choice, chucklers, is yours...

Humour can distinguish horror and make for more combatively adult fare



Left: Laughing until it hurts in *Reanimator*

## PSYCHO COP RETURNS

Director: *Rif Coogan*  
Starring: *Bobby Ray Shaffer, Barbara Lee Alexander, Julie Strain*  
Medusa: Rental

Officer Joe Vickers (Shaffer) is the kind of cop who drives around in a squad car with 666 written in blood on the dashboard and body parts in the glove compartment. He's one sick puppy having a fun day, dishing out his own brand of justice to those in need of punishment. In this case it's a swinging bachelor party high in an office block. Any movie proudly boasting the '1993 Penthouse Pet of the Year' as a co-star is already on dubious grounds. Ironically, Pat Ma Strain is just about the only cast member who manages to keep her clothes on in this low budget, low rent **Maniac Cop** retread. Mixing stppers with lame humour, a one location set with an occasional stab at gore, Coogan's bluff is only redeemed by Shaffer's excessive performance as he stumbles through the deserted office with a witty line for every opportune moment — 'I'm glad you're wearing black 'cause you're going to a funeral! Yours' type of stuff! A curious reversal of the Rodney King video at the climax aims for some sort of satire, clearly out of place in this instance.

## DRACULA RISING

Director: *Fred Gatto*  
Starring: *Christopher Atkins, Stacy Travia, Doug Wirt*  
CIC: Rental

'Love Never Dies, eh? What about Passion in Immortals?' Coppoloid of the tag line on this Roger Corman quick response



# VIDEODROME

Shivers reviews by Bob McCabe



Above: The Psycho Cop

to you know who's wimp test. **The Blue Lagoon's** Atkins essays probably the wimpiest Count in cinematic history as young Eurapat Vlad hooking up with Ms Travis in New York. Soon she's in the Old Country restoring frescoes and he's trying to avoid putting this bit on the spitting image of his one true love, a peasant girl he had a fling with back in the days when he was a Trappist monk. As we've come to expect from Corman this is quick, cheap, derivative (even some of Coppola's shots are copied exactly) and not terribly good. The most frightening thing on show is everyone's total lack of conviction.

## RADIO FLYER

Director: *Richard Donner*  
Starring: *Lorraine Bracco, John Heard, Elijah Wood*  
Columbia TriStar: Rental

Mired by numerous production problems — spec script sold for \$1.25 million, first time director fired for making too dark a movie, replaced by **Lethal Weapon's** Donner — there was no reason to expect anything from this distinct pleasure dander theatrical release. While the film may not quite be the dark tale of child abuse that writer David Mackay Evans hoped for, it's still an ambitious, engrossing and quite delightful fantasy. Told



from the child's eye point of view, moppet Elijah Wood aims to protect his younger brother from their abusive stepfather by turning their Radio Flyer wagon into a flying machine so they can escape. Greatly aided by an unbilled cameo/narration from Tom Hanks, Donner's movie is inventive — shielding the stepfather's face from the audience at all times is a masterstroke — involving and manages not to cop out on its fantasy elements at its satisfying conclusion. Highly recommended

## MAN BITES DOG

Directors: *Remy Belvaux, Andre Bonzel, Benoit Poelvoorde*  
Starring: *Poelvoorde*  
Tartan Video: Sell Thru  
With both **Reservoir Dogs**

and **The Bad Lieutenant** currently denied a video release, delight in this award winning Belgian 'mockumentary' passed uncensored (even if the sleeve artwork has been heavily censored) which helped spark the recent self-righteous 'violence in movies' debate. Poelvoorde is the charming, if average, serial killer about town who reveals the correct way to weight a corpse, how to scare old ladies to death and shoot kids for a 'fly on the wall' report being made by an intrigued film crew. Shot in black and white over a protracted period of time, **Man Bites Dog** may be uneven and erratic at times but its sick subversive humour hits the spot and guarantees its success. As blackly comic as you can get, it walks a fine line, often stepping over it (the gang rape leaves a large part of the audience behind) to emerge an outrageously inventive movie. A one-joke connection to be sure but one which will leave you laughing despite any politically correct inclination — you may have

## NOSFERATU

Director: *F.W. Murnau*  
Starring: *Max Schreck*

## M

Director: *Fritz Lang*  
Starring: *Peter Lorre*  
Redemption Video: Sell Thru

The two latest titles from the Redemption label provide pristine prints of two German classics. The upcoming video release of Coppola's startling rendition of the vampire legend has sent companies scurrying for anything they can sink their teeth into. But this release of Murnau's 1922 silent masterpiece is just about the best on offer. Mixing expressionism with bits from Bram Stoker, Murnau's film is superbly atmospheric with the hollow visage of Schreck (whose name Tim Burton appropriated for Christopher Walken's bad guy in **Batman Returns**) still one of cinema's ghostliest images. Accompanying this welcome release is Fritz Lang's compulsive psychological thriller with the great Peter Lorre making his screen debut as a child murderer, pursued by both the police and the criminal underworld, haunted by his perverse actions in an eerily conceived Berlin of the early 1930s. The harrowing ending — Lorre facing a criminal

longano court because of the deviant nature of his killings — is still moving thanks to the actor's wonderfully pathetic/guilt-ridden plea for mercy. Based on the true-life case of Peter Kurten, the Düsseldorf Vampire, the planned remake will have a hard time matching its power or Leme's performance considered one of the greatest in cinema history

#### MY GRANDPA'S A VAMPIRE

Director: David Blyth  
Starring: Al Lewis  
20/20. Rental

Another movie, another vampire. This time it's a return to the cape for Al Lewis, still a Grandpa but no longer a Munster, in this New Zealand produced 'family' vampire offering where even the slightest hint of bloodsucking is strictly frowned upon. Youngster Lanny, on holiday from the States, discovers his beloved Grandpa, recently deceased, is in fact a 283 year-old vampire. But the nice kind of course! Tepid koffee worth seeing for Lewis in wise-cracking action again

#### HELLRAISER III: HELL ON EARTH

Director: Anthony Hickox  
Starring: Doug Bradley, Terry Farrell, Paula Marshall  
High Fliers. Rental

Worth noting that the video release of this return to form for Clive Barker's Pinhead series contains extra footage and a number of new scenes. So you

Left: Mark Hamill is the Time Runner



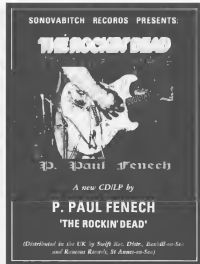
SHIVERS The Global Magazine of Horror



can now revel in the delights of 'Two extra shots of the head exploding on the operating table', 'more hooks in bimbo's head during pillar death scene', 'Extra shots of pitons through head' plus 'face being ripped off by hook', 'chain going through three people' and 'a hanging tongue man', in other words something to keep everyone happy!

### NEWS

Biggest news of the month, if you haven't already realised from the plethora of vampire movies, like *Blood Love* (High Fliers), is the video release of Coppola's outstanding *Bram Stoker's Dracula* (20/20) on August 4th. Movies that sound remarkably like others dept. Tim Matheson and Tracy Pollan star in the dubious sounding *Lethal White Female* (20/20)... ILM magic provides much of the fun



in Robert Zemeckis's dark all-star comedy *Death Becomes Her* (CIC). Rent this video 5 times and who knows what may happen as *Candyman* hits the racks. Bernard Rose can also be found as one credited 9 directors on *Scent of Midnight* (20/20). Mark Hamill mixes and matches *Terminator* and *Blade Runner* in *Time Runner* (Medusa). New to buy: hip black vamp flick *DEF By Temptation* (Smitar), a double bill of early Cronenberg *The Brood/Rabid* (Video Gems), a Chevy Chase double bill with the dreary fantasy *Nothing But Trouble* twinned with *Spies Like Us*.

Chase reappears again — or doesn't? — as the unseen hero of John Carpenter's criminally undervalued *Memoire of an Invisible Man* (Warner), and there's *Polltergeist II* (Screen Classics) too plus Roman Polanski's debut thriller *Knife in the Water* (Connoisseur). The always watchable Joe Pantolano hooks up with a mechanical friend in *A Robot Called Goldigger* (20/20). Latest VPCO product includes the entertaining *Vault of Horror* along with the fun *Tower of Evil*, the zombie nazi number *Shock Waves* and *Flesh Eating Mothers*

### COMPETITION WINNERS SHIVERS #7 INFERNO

ANSWERS: 1: Keith Emerson; 2: Mother of Darkness (Motor Tenebrarum).

WINNERS: Brendan Patterson, Newton Abbot, Devon; Bethany Venice M, Leytonstone, London E11; Glenn Vincent, Barrow-in-Furness, Cumbria; Adam Hooper, Huxton, Cambs; Dan Roberts, Stone, Staffs.

### DEMONS

ANSWER: Urbano Barbena.

WINNERS: M Catchpool, Burton-on-Trent, Staffs; Frank Franklin, Havant, Hants; Barry Piggott, Falsworth, Manchester; Paul Borton, Bewdley, Worcs.



That great man of film fandom, Forrest J Ackerman, released a video of his life and loves a couple of years back. Will it ever be available in Britain?

John Connolly,  
New Barnet, Herts.

Please print a list of all the films Forrest J Ackerman has appeared in.  
Paul Gledhill,  
Crowthorne, Berks.

Fory has just re-launched his legendary magazine *Famous Monsters of Filmland*. His pal Stephen Jones tells me that the great man has released not one but two revealing videos. *Forrest J Ackerman's Amazing Worlds of Science-Fiction and Fantasy* features interviews with Gene Roddenberry, Ray Bradbury and other genre icons. In *Hooryay for Horrorwood!* Fory talks about the history of *Famous Monsters* and takes us on a guided tour of the famed Ackermansion. For details of how to get hold of the tapes, write to Dynamos, PO Box 915, Orange, New Jersey 07051, USA. (The tapes will be on the American NTSC system, which can't be played on a regular British VCR). One source claims that Fory had roles in *Hey Rookie!* (1944), *The Farmer's Daughter* and *The Homestretch* (both 1947). Can this be true? He's played cameos in horror movies since the Sixties: 1964 *The Time Travelers*, 1966 *Wizard of Mars*, 1966 *Queen of Blood*, 1969 *Equinox* (voice), 1970 *Blood of Frankenstein*, 1973 *Schlock*, 1976 *Hollywood Boulevard*, 1977 *The Kentucky Fried Movie*, 1981 *The Howling*, 1982 *Scalps: The Aftermath*, 1987 *Evil Spawn* (GB *Metamorphosis*), *Drive-In Madness*, 1988 *Return of the Living Dead Part II*, 1990 *Hard to Die*, 1991 *My Lovely Monster*. He also co-wrote the screenplay of the 1969 cartoon *Mad Monster Party*.

Congratulations on your mag. One small complaint — it's not out regularly enough! (a) Can I have an address for George Romero? (b) Was *Bad Taste* cut for UK release? (c) Why was *Satan Rains out of Maniac Cop 2*? He's listed in the credits as a newswriter. (d) Why has

# INQUISITION

## Shivers Q&A by David McGillivray



Above: George Romero while making *Day of the Dead*

*Dawn of the Dead* been cut yet again for its new video release? Mark Simpson, Kettering, Northants.

(a) c/o The Gersh Agency, 232 North Canon Drive, Beverly Hills, California 90210, USA. (b) No. (c) He wasn't. He has one scene as a TV reporter commenting on the killings. (d) The BBFC tells me that the version of *Dawn of the Dead* now available in Britain is the same as that released in 1988.

I would like to pursue a career

in special effects make-up. Can you provide a list of colleges which provide this kind of course?

Lorraine Day,  
Gurnsey, Channal Islands.

I'm only aware of one. Retford College offers a full-time, two year course, on all aspects of film and television make-up including prosthetics, special effects and injury simulation. There are various short courses too. Intake each year is in January, April and September. Send for a prospectus to Dawn Cragg, Retford College, 25-27 Bridgegate, Retford, Notts DN22 7UZ. If there's any other college in the UK offering a similar course, send me the details and I'll print them next issue. (P.S. No student should be without the brand new re-print of Dick Smith's long unavailable *Do-It-Yourself Monster Make-up Handbook* now available, price £10.95 from branches of

Forbidden Planet.)

Congratulations on an amazing magazine! I can't wait for *Countess Dracula II* which you mentioned in *Shivers 7*. How about some more Hammer articles? (a) Have you heard of Dean Gates, an up-and-coming special effects make-up artist who worked on *Stephen King's Maximum Overdrive*? Has he done anything else? Did you think *Maximum Overdrive* was a crappy junk movie? I didn't. (b) Were *Friday the Thirteenth Parts VI and VII* severely cut when they were shown on BBC TV last year? (c) When will *Flesh for Frankenstein* be available on self-tape?

David Alcock,  
Pottery Bar, Herts.

(a) Dean Gates is a former production manager and worked in that capacity on *Cease Fire* (1985). The only other credits I have for him as a make-up artist are *Raw Deal* and *King Kong Lives!* (both 1986). I didn't find *Maximum Overdrive* as disastrous as we'd been led to believe. But it was certainly very sloppily written, and it's hard to understand why King wanted to helm it. (b) The Beeb cut both *Friday the Thirteenth* episodes to reduce the amount of violence and bad language. A spokeswoman was vague about the exact amount of footage removed — perhaps about a minute and a half from *Part IV* and less from *Part VII*. "We're not scissor-happy," she protested. "We take out the minimum to soften the impact." So entire scenes weren't cut? "No," she insisted. "We wouldn't buy a film if it meant tampering with it to that extent." (c) *Vipco* told me they intended to re-submit *Flesh for Frankenstein* for certification, but they still haven't got round to it. Bear in mind this is the company who also claimed they were releasing *The New York Ripper* (88). Take what you hear with a ton of salt.

I've heard about two films that are completely computer animated. One, *Starwatcher*, is being made in France by director Moebius and producer Ridley Scott. The other is *Eco-*

It's hard to understand why Stephen King wanted to helm *Maximum Overdrive*



Left: One of Fory's appearances?



Above: A *Flesh for Frankenstein* cut?

*phoria* directed by Rene Daalder. Have you any info on these films?

Matt Jones,  
Bangor, Gwynedd.

The sad story of *Starwatcher* was revealed to me from Los Angeles by Jean-Marc L'Officier, who was involved in the ill-fated project. It was announced that the first feature-length cartoon to be animated entirely by computer would start shooting in Paris in November, 1991. The directors were to be comic book artist Moebius and Keith Ingham. Vangelis was to compose the music. Ridley Scott later came on board as an executive producer, and Paramount were said to have picked up the \$23 million production. Alas, all that currently exists of *Starwatcher* is about six minutes of test footage. Ingham quit the project in 1992. Shortly afterwards Video-system, the production company, went bankrupt. "The movie required a lot more money and technology than was then available," Jean-Marc told me. "I think it could easily have

cost \$100 million." Another company is interested in taking over the film, but is hamstrung by contractual problems. If production ever starts up again, only some of the animation will be done by computer. The rest of the frames will be filled in by conventional — and cheaper — hand drawings. *Ecophoria* aka *Ecotopia* is something of a mystery. The ecological thriller appears to have been shot in the summer of 1991 by New Line. It certainly doesn't consist solely of computer animation. Writer-director Rene Daalder (*Messiah at Central High* aka *Blackboard Massacre*) drilled a cast headed by Balthazar Getty and Drew Barrymore. When I rang New Line in New York, the press office didn't know what had happened to the film. Peter Greenaway's regular cohort Kees Kasander was the producer and I'm trying to track him down for an explanation. More news next issue.

Below: Will they teach you how to do this at make-up college?



## COMPETITION

It's classic horror month at Shivers as we join forces with Columbia TriStar Home Video to offer you the chance to win two sets of double features. 'The Horror Collection' puts the Hammer productions of *The Curse of the Mummy's Tomb* (1964) and *The Ravings of Frankenstein* (1958) on one tape and the terrific Amicus duo *Torture Garden* (1967) and *Scream and Scream Again* (1969) on another. Must have, or what?

To be one of the three lucky winners who will win both before the official August 5th release date, just answer these three questions?

- 1) It had never happened before and wouldn't happen again until the *House of the Long Shadows* thirteen years later. What was Gordon Hessler's brilliant penance fable *Scream and Scream Again* most famous for at the time?
- 2) Name the linking character played by Burgess Meredith in the Freddie Francis/Robert Bloch anthology *Torture Garden*?
- 3) *The Curse of the Mummy's Tomb* was the second movie Hammer producer Michael Carreras directed. What *Psycho* inspired thriller was his first?

Answers on a postcard, or back of an envelope, to  
Shivara Comp (HAMMER), PO Box 371,  
London SW14 6JL, U.K.

Closing date: 31st August



NEXT ISSUE Published 16th September 1993.

It's shocking. It's controversial. It's scary. And that's just the interview with driller killer Abel Ferrara on directing the brilliant *Bodysnatchers*... Lance Henriksen on *Man's Best Friend*, *Penal Colony* and working with John Woo in our exclusive career interview... Bill co-directs *Ted in Freaked*. Alex Winter on his hideous mutant comedy horror... On the set of *Necronomicon*, Brian Yuzna's trilogy of Lovecraftian terror... Murder is such a drag these days. Ask Alexis Arquette, dressed to kill in the camp chiller *Jack Be Nimble*...

FILM REVIEW		1 YEAR SUB		2 YEAR SUB		3 YEAR SUB	
UK	Full Budget: £25	Save £12.40	£49	Save £12.40	£72	Save £22.80	£65
USA & CANADA	Full Budget: \$45	Save \$12.20	\$125	Save \$12.20	\$190	Save \$36.60	\$144
UK	Full Budget: £25	Save £12.40	£49	Save £12.40	£72	Save £22.80	£65
USA & CANADA	Full Budget: \$45	Save \$12.20	\$125	Save \$12.20	\$190	Save \$36.60	\$144



FILM REVIEW has for over forty years kept people informed about news and events in the film world. As the magazine's name implies, there are reviews of the current movies. Also featured are interviews with the stars with fascinating facts about their back grounds. There is news of the latest events, with on-the-spot reporting from events like the Cannes Film Festival and the Oscar Award Ceremony. All the films released on video are listed plus most books reviews. Four movie guides are included in Film Review. Among the Film Review Specials are the Film Review Yearbook and the Summer Blockbuster Special! Back issues cost £1.80 (US \$3.95) and Specials £2.95 (US \$6.95) plus postage and packing (see table below).

STARBURST		1 YEAR SUB		2 YEAR SUB		3 YEAR SUB	
UK	Full Budget: £35	Save £14.40	£95	Save £12.80	£197	Save £24.70	£148
USA & CANADA	Full Budget: \$62	Save \$19.20	\$115	Save \$22.40	\$218	Save \$40.80	\$155
UK	Full Budget: £35	Save £14.40	£95	Save £12.80	£197	Save £24.70	£148
USA & CANADA	Full Budget: \$62	Save \$19.20	\$115	Save \$22.40	\$218	Save \$40.80	\$155

STARBURST is Britain's premier Science Fiction magazine. Since 1976 Starburst has been giving the latest news, insights, and movie previews. There are in-depth interviews with stars, as well as writers, directors and technical people who make Science Fiction a reality on large and small screens. Starburst brings the spotlight on radio drama productions, comics, books and also keeps you up to date with the ever increasing number of Science Fiction video releases. Apart from placing a regular order with your local newsagent there is one other way to make sure you never miss out on Starburst and that is by subscribing. Back issues cost £2.20 (US \$4.95) and Specials £3.50 (US \$7.95) plus postage and packing (see table below).



SHIVERS is the Global Magazine of Horror which has been seen, heard and discussed on TV and Radio. Its first issue reporting on a variety of films from the latter Hollywood Horror's classic re-releases and Fantasy Festival write ups to Terror Down Under. Italian industry information and no-budget schlock is new read by the film makers themselves as well as the fans. A British Living American director of the Major Corgi movie, Shivers, The Italian's long Horror magazine Italia Fantasma. Italian magazine Joe G. Amato remarks "most reading Shivers". Even Anthony Trappone, editor of Fantasma comments "Coverage of the Euro-Horror scene is second to none in Shivers". Find out what all the fuss is about. Subscribe now and make sure you're always first with the news from every part of the Horror movie world. Back issues cost £1.85 (US \$3.95) plus p & p (see above the table below).

SHIVERS		12 ISSUES		24 ISSUES		36 ISSUES	
UK	Full Budget: £18	Save £7.40	£34	Save £13.60	£48	Save £20.40	£64
USA & CANADA	Full Budget: \$44	Save \$12.40	\$84	Save \$24.80	\$120	Save \$37.20	\$120
UK	Full Budget: £18	Save £7.40	£34	Save £13.60	£48	Save £20.40	£64
USA & CANADA	Full Budget: \$44	Save \$12.40	\$84	Save \$24.80	\$120	Save \$37.20	\$120

TV ZONE		1 YEAR SUB		2 YEAR SUB		3 YEAR SUB	
UK	Full Budget: £22	Save £12.40	£49	Save £12.40	£72	Save £22.80	£65
USA & CANADA	Full Budget: \$75	Save \$12.20	\$125	Save \$12.20	\$190	Save \$36.60	\$144
UK	Full Budget: £22	Save £12.40	£49	Save £12.40	£72	Save £22.80	£65
USA & CANADA	Full Budget: \$75	Save \$12.20	\$125	Save \$12.20	\$190	Save \$36.60	\$144

TV ZONE is the monthly magazine of out television. There's coverage of the continuing sagas of Doctor Who, Star Trek, Star Trek: The Next Generation and the latest series Deep Space Nine. There's also news in Red Dwarf, Babylon 5, Quantum Leap, Blake 7 and the wonderful works of Gerry Anderson. Each issue contains interviews with the stars and creators of these classic shows, plus there are in-depth episode guides, reviews of all the genre's latest series and books, feature news, reports, new competitions, plus Fantasy Footballs to the best episodes of your favourite series. Don't miss out - subscribe! Back issues cost £1.95 (US \$4.50) and Specials £2.95 (US \$6.95) plus postage and packing (see above the table below).



STAR TREK: THE NEXT GENERATION OFFICIAL POSTER MAGAZINE has full colour throughout, with at least one giant Star Trek poster in every issue and is published every two weeks! There are in-depth articles on the USS Enterprise, her crew and the worlds of the Next Generation. Each issue contains two TV stories with a full length synopsis. Additionally there is a complete cast and credits listing. These build into a comprehensive fact file on the whole series which can be cut out and filed. Subscribing provides the ideal way of making sure you don't miss out on any issues, and the rates are below listed. However if you have already missed any issue you can order back issues. They cost £1.80 each plus p & p - all issues are currently still available!

STAR TREK: THE NEXT GENERATION - THE OFFICIAL POSTER MAGAZINE		12 ISSUES		24 ISSUES		36 ISSUES		48 ISSUES	
UK	Full Budget: £22	Save £12.40	£49	Save £12.40	£72	Save £22.80	£65	Save £22.80	£65
USA & CANADA	Full Budget: \$75	Save \$12.20	\$125	Save \$12.20	\$190	Save \$36.60	\$144	Save \$36.60	\$144

Postage and packing for back issues costs £1.95 (US \$4.50) for one issue and £2.95 (US \$6.95) for each additional issue. Copies will be supplied with your subscription or separately when your magazine should be available. Back issues £1.80 each plus p & p.

- Film Review Subscription for years starting with next issue/renewal issue No
- Starburst Subscription for years starting with next issue/renewal issue No
- TV Zone Subscription for years starting with next issue/renewal issue No
- Shivers Subscription for years starting with next issue/renewal issue No
- Star Trek: The Next Generation Official Poster Magazine Subscription for years starting with next issue/renewal issue No

I enclose a cheque/PO payable to Visual Imagination Limited. Amount £ / £.  
Or charge my Visa / Access / Mastercard (the amount shown above). Card expiry date

Signature (for card payments)  
Name:  
Address:

Postcode/Zipcode  
Send no money now! Subscriptions: Visual Imagination Limited, PO Box 171, London W9 1LL, ENGLAND.  
For USA and Canada: Star Trek: The Next Generation Official Poster Magazine, PO Box 171, San Francisco, California 94101, USA